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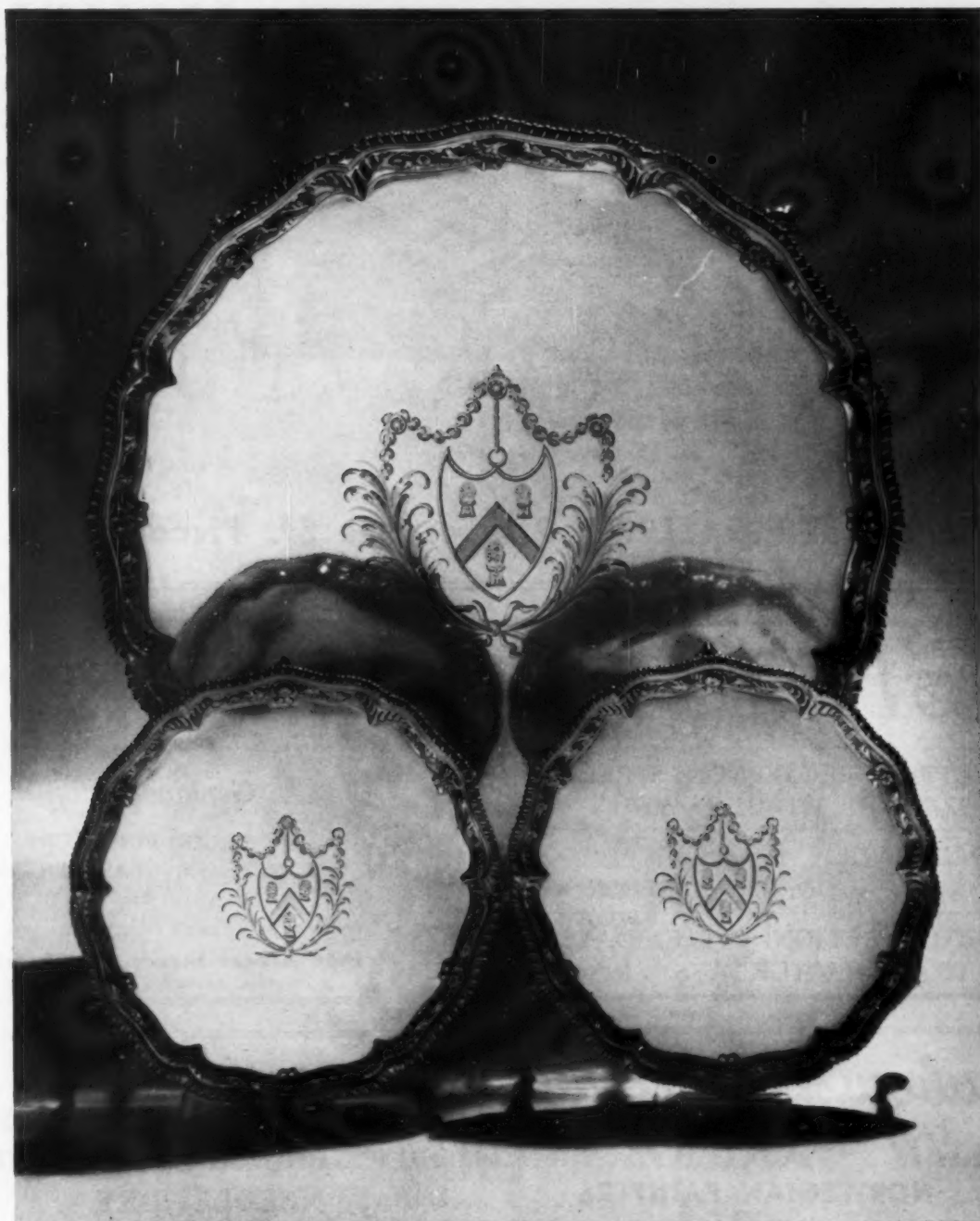
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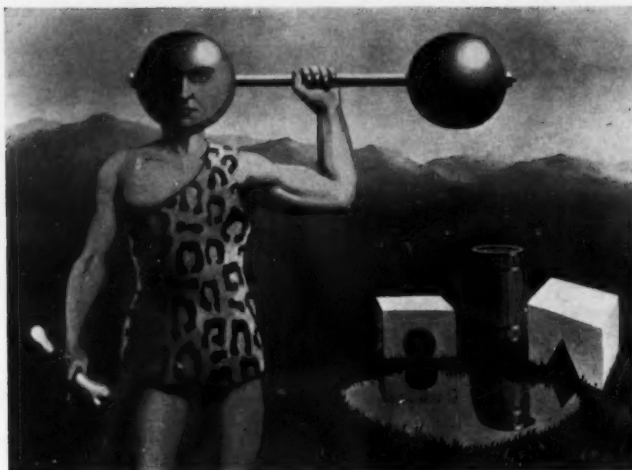
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THE MAGAZINE OF THE ARTS

Volume LXXV. No. 440

October 1961

Editor and Publisher:
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VAU 15.04

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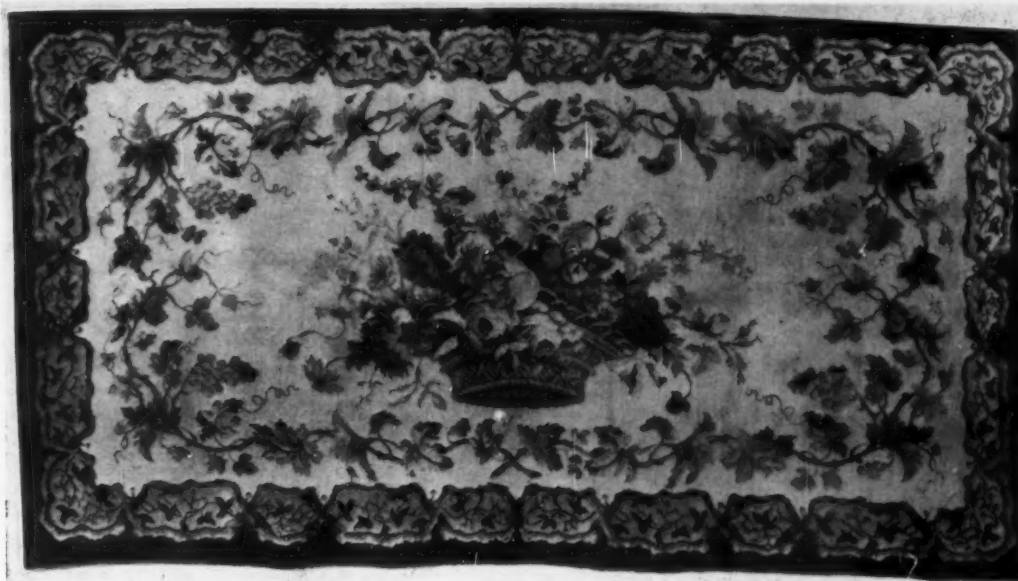
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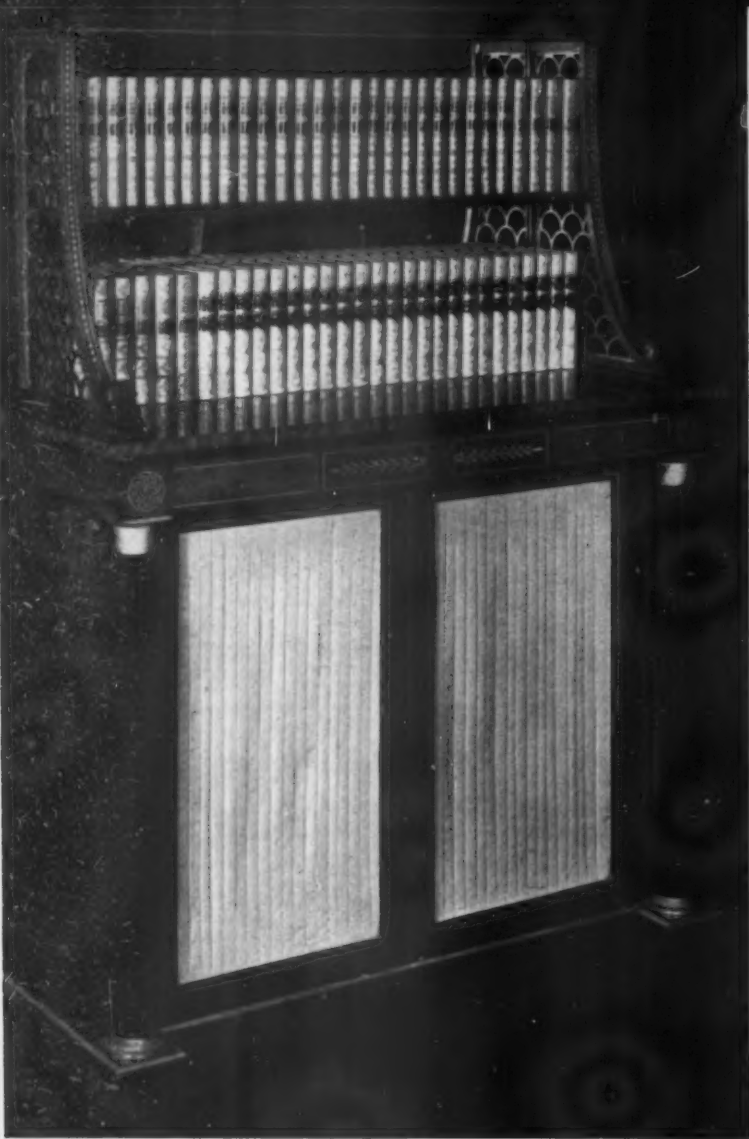
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Fig. I. A SKETCH. New York. The Hispanic Society of America.



Fig. II. SKETCHES. New York. The Hispanic Society of America.

A SKETCH BOOK BY THE YOUNG VIERGE

By ELIZABETH DU GUÉ TRAPIER

DANIEL URRABIETA VIERGE, born in 1851 at

Madrid, was only 16 years old when he first used the sketchbook now in the collection of The Hispanic Society of America.¹ Training began at an early age for him and it is probable that his father, Vicente Urrabieta Ortiz, an illustrator of mediocre talent, helped him with his art studies. Three years before he began this sketchbook the young Vierge entered the R. Academia de Bellas Artes de San Fernando at Madrid, where he received two honourable mentions and in 1867 a diploma of honour.

The sketchbook begins with a drawing of a German soldier's helmet and ends with a French liberty cap, for many of the sketches were made during the Franco-Prussian War. The earliest date to be found in the sketchbook is 1867 and the latest 1870. Bergerat wrote of the little Cordoban chest containing 90 notebooks which Vierge brought with him from Spain to France; undoubtedly he began to sketch at an unusually early age.²

Although the quality of the work in this sketchbook varies greatly it is possible to detect indications of the talent which was to make Vierge the finest draughtsman in black and white of his period. Already those characteristics which gave him special distinction are to be perceived: the economy of line, brilliant contrasts of light and shadow, and sparkling wit. Several drawings reveal the strong influence of Goya's *Los Desastres de la guerra* which he could have known at Madrid as the series was first issued in 1863 by the R. Academia de Bellas Artes de San Fernando. In one or two studies may be seen his famous sign manual of the black patch contrasted with grey wash or delicate pen lines which was to reach such perfection in his illustrations for Quevedo's

Pablo de Segovia and Cervante's *Don Quixote*.

Many types in the sketchbook, lawyers, bonneted old women, hook-nosed men, recall the marvellous creations of Daumier, whom the young Spaniard may have met in Paris as they were both there during the Franco-Prussian War. Caricatures interested Vierge at this time as much as they did Daumier, but later he seems to have given up drawing them.

Selected sketches here will be discussed in sequence rather than chronologically because he used the pages of the sketchbook somewhat haphazardly at his convenience. The first few pages are decorated with childish scrawls: a monster frightening a man, prisoners of war, soldiers fighting, an ill-fated murder story. A Spanish cavalier who might have stepped from the pages of *Pablo de Segovia* adorns a page (Fig. I). His hat is a large black patch in contrast to the grey tones of the rest of the sketch. Pencil drawings of Spanish peasants appear on several pages and a pen and ink drawing of a little girl in a mantilla, evidently done in Spain, is rendered with delicate lacy lines.

Then comes a page dated August, 1867, which depicts a soldier of General Domingo Moriones y Murillo, a leader against the Carlists, with a full description of his uniform. According to the notes which accompany the sketch the soldier was one of the hunters who fought in the mountains and entered Zaragoza in 1867.

Pen and ink drawings include one of two lawyers with long noses, tall hats and flowing robes who converse together with much animation (Fig. II). In these amusing figures drawn with a network of pen lines one can see that the artist had much the same wry approach to the law as had Daumier in his lithograph series, *Les gens de justice*, and other works.

When Vierge first came to Paris with his family in 1869 he found it necessary to paint small oils of everyday life and to sell them so that he might continue his studies.

¹This sketchbook of 137 pages of sketches and manuscript notes was acquired in Paris from the artist's son Daniel in August, 1938, for The Hispanic Society of America. The measurements are: Height 17.2 cm.—Width 10.2 cm.

²Bergerat, Emile. *Souvenirs d'un enfant de Paris*. Paris, 1912. v. 3, p. 117-118.



Fig. III. A WATERCOLOUR. New York. The Hispanic Society of America.

Jaccaci wrote "It would be interesting to trace in his work at this time the germs of the future master, but no one knows what has become of these first attempts. That they showed already the bent of his mind is evident from their subjects; turning away from consecrated paths, he chose these from the life about him, in streets and markets, popular fêtes and fairs".³

The sketches in the book in the Society's collection go far to bridge the chasm between Vierge's earliest work and that which brought him renown. Not long after the arrival of the artist at Paris the Franco-Prussian War began and he was kept busy sketching day and night. Begerat told the story of his arrest as a German spy because he insisted upon sketching everything without discretion, and Jaccaci described how he filled many notebooks with "impressions, often simple, rough indications, yet so full of movement, of life, of such incisive accuracy, that they bring back the reality to those who have seen it".⁴ Many such drawings may be found

³Jaccaci, Augusto Floriano. *The father of modern illustration*. In *The Century magazine*. June, 1893. v. 46, p. 196.

⁴*Ibid.* p. 198; Bergerat. v. 3, p. 123-125.

in the Society's sketchbook and others are collected in the Palais des Beaux-Arts de la Ville de Paris.

Vierge undoubtedly used some of these early drawings as the basis of illustrations made for *Le Monde illustré*, the French periodical of which he became a staff member. His first contribution to the magazine, published in February, 1870, represents a fight in Spain between Carlists and Liberals. He reported the siege of Paris from every angle for his magazine, depicting the barricades and the fighting, the old people fleeing through the snow and all the horrors of that period.

There is a possibility that Victor Hugo scanned the Society's notebook before choosing Vierge as his favourite illustrator. It is not known how he came to the notice of Hugo but it must have been soon after 1870 when the author returned to Paris. That the drawings made during these years of terror were used to illustrate Hugo's *L'année terrible* is not surprising.

Among the first drawings in the sketchbook in the possession of the Society are two in pen and ink done in 1870 which, according to the accompanying notes, depict the French patrol marching down the Rue Monge, Paris, and General Trochu, governor of the city, seated on horseback, his dark figure silhouetted against lines of marching troops. He is here addressing the National Guard in the Place de Château-d'Eau on September 13th. The excitement among the crowds in the streets of Paris is described in the *Journal* of the de Goncourts under the date of September 13th. "All at once, the sound of drums, a great moving silence, men's glances meeting as in a vow to the death, then from this concentrated enthusiasm came a great cry from the bottom of the heart which burst out with: 'Vive la France! Vive la République! Vive Trochu!' the rapid gallop of the general and his escort."⁵

At Paris Vierge caricatured two artists; one of the drawings has the caption "position which every painter should take if he would become famous"; this is dated September 1st, 1870. Other caricatures follow, including one of his little sister Lolita. A pen and ink drawing, vibrant in line and boldly crosshatched, shows a mounted cavalier of an earlier century riding beneath an archway. Illustrations of this type later brought him fame, for in them he was at his best. This sketch is followed by three others concerned with similar subjects and executed in much the same technique. In another excellent pen and ink, enlivened by water colour tones of blue, green, brown and orange, are trumpeters on horseback preceded by a drummer boy (Fig. III). Here the artist has made use of curving lines and scrolls to give an effect of spirited motion. A fresh and greatly simplified water colour depicts Spanish peasants in mauve garments silhouetted against a pale blue sky as they guard their turkeys in green fields.

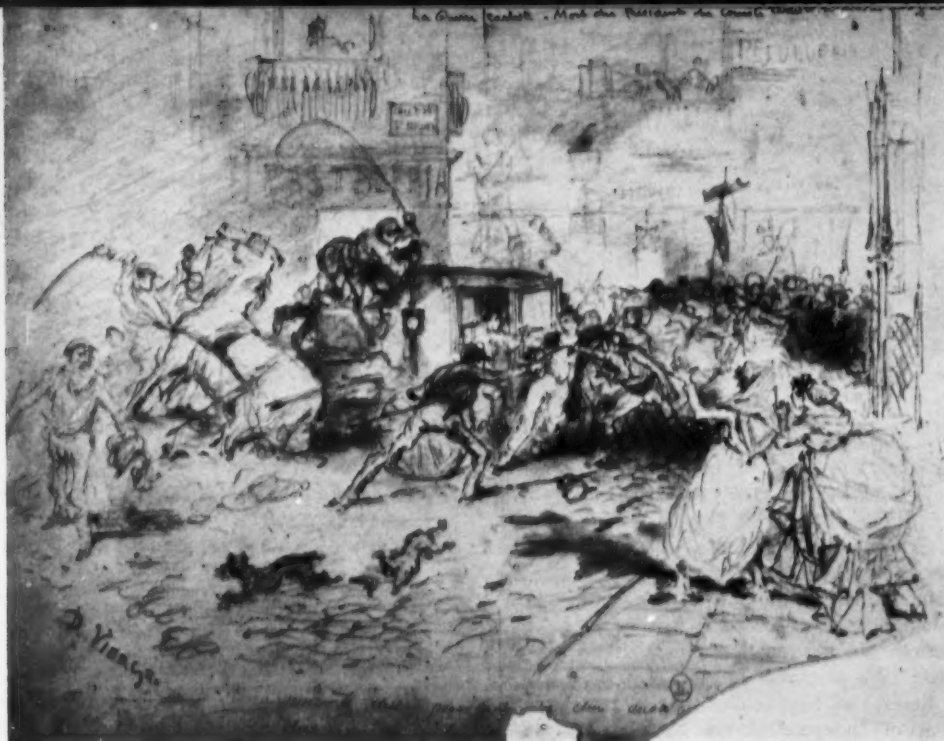
A pen and ink sketch (Fig. IV) and another in the same medium are preliminary studies for a more finished pencil drawing by Vierge of the death of General Prim at Madrid in 1870 (Fig. V). The king whom Prim had chosen for Spain, Amadeo of Italy, had not yet arrived at Madrid when the general was brutally murdered in the streets of that city. It is strange that in one sketch the street bears the sign Calle de San Miguel because Prim was killed in the Calle del Turco. The sketches differ somewhat from that drawn by the artist for *Le Monde illustré* on the same subject and reproduced on February 25th, 1871. Vierge was in Paris

⁵Goncourt, E. L. A. H. and J. A. H. de. *Journal*. Paris, 1890. v. 1, p. 38, *ir.*

Fig. IV. DEATH OF GENERAL PRIM AT MADRID. New York. The Hispanic Society of America.



Fig. V. DEATH OF GENERAL
PRIM AT MADRID. Paris.
de la Ville de Paris-
Palais des Beaux-arts



in 1870 so that he could not have been an eyewitness of the event ; it seems more probable that he drew upon his imagination although his reconstructions of the scene correspond to contemporary accounts.

The first landscape in the sketchbook is a grey wash with black trees overhanging a bridge ; whether done in France or Spain it would be difficult to decide. Although no more than a quick impression, full of atmosphere and lyric beauty, it is a forerunner of the landscapes which Vierge made on his journey through La Mancha on the trail of Don Quixote for a book by Jaccaci, many of the originals of which are in the collection of The Hispanic Society of America. A view of a moonlit street, done in grey and black wash, follows as do also some slight sketches of Spanish peasants at market.

A carnival scene in water colour, a street procession with banners, men with carts and horses, studies of drapery, and still more caricatures fill this portion of the book. Very typical of Vierge's special talent is the lively sketch of an

actor in XVIIIth century costume posturing before ladies seated in a box at the theatre. Two scenes in low vaulted rooms like dungeons (Fig. VI) recall those which he sketched of refugees taking shelter in the crypt of the Church of Sainte Geneviève, Paris, during the Franco-Prussian War. Here again the influence of Goya is evident in the dark figures seen in various dramatic attitudes beneath the arched ceilings. Vierge's famous black patch appears in a pen and ink sketch (Fig. VII) of a coquettish girl who, clad in a black jacket with wide sleeves, turns her back to the spectator and walks away.

There are two pen and ink sketches, one of which Vierge entitled *She came in time* (Fig. VIII), writing as did Goya, a line of bitter comment below his work. These drawings seem to be the first ideas for his painting *The Grandmother's Revenge* (*Episode of the Franco-Prussian War*) (Paris. Gabriel Vierge Collection). The painting depicts a low ceilinged room in which a German soldier is about to attack



Fig. VII. SKETCHES. New York.
The Hispanic Society of America.

Fig. VI. A SKETCH. New York.
The Hispanic Society of America.





Fig. VIII. SHE CAME IN TIME. New York.
The Hispanic Society of America.

a girl when an old woman comes to her rescue, gliding up behind him with a poignard in her hand. This version was painted many years after the preliminary sketches in the book but is less pleasing as it is a typical Salon piece of the period. In treating this subject Vierge had in mind Goya's plate 9 *No quieren* of *Los Desastres de la guerra*.

Several of the sketches in the book depict scenes of the War of Independence in Spain rather than the Franco-Prussian War. In one of these slight but skilful drawings in pen and ink a Frenchman bends over a pile of dead bodies while his companion in the background is about to stab a man and so add to the number of victims (Fig. IX). The motif of the low archway in the background is one which occurs in many of Goya's plates and the title is worthy of the artist of *Los Desastres de la guerra* for it reads *They helped them to die well*. Another sketch in the same vein represents two distracted women watching one man kill another. That the young Vierge had not wasted his student days at Madrid these slight sketches prove and that he chose to look more often upon the works of Goya than those of any other master is greatly to his credit.

Various miscellaneous sketches follow in the book, a dance at a Spanish *posada*, done with rapid, curving pen strokes, a solemn funeral procession, figures of Spanish peasants and innumerable caricatures. Small vignettes in pen and ink of snow scenes, probably done at Paris rather than at Madrid, are grouped on one page. Executed with a Meissonier-like love of detail in tones of pink, blue and yellow are two water colours of drummer boys and their companions. Rapidly sketched in is the drawing of a horse dashing along a country road. Below is written a description of the long journey between Paris and Getafe, the little village near Madrid which Vierge held in special affection. Many pages are filled with men playing billiards or reading newspapers. A delightful caricature depicting a group of artists about to set up their easels in a meadow recalls Daumier's *Landscapists* below which is the sentence "The

Fig. X. DEATH OF MAXIMILIAN IN MEXICO.
Paris. Palais des Beaux-arts de la Ville de Paris.

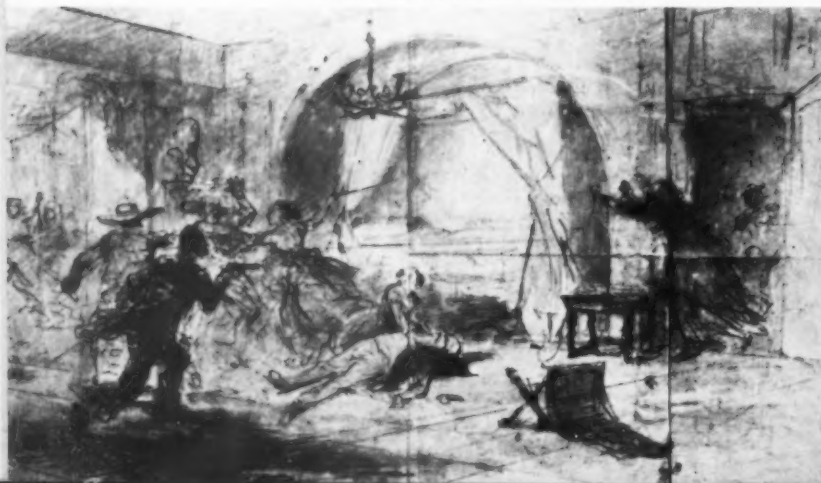


Fig. IX. THEY HELPED THEM TO DIE WELL.
New York. The Hispanic Society of America.

first copies nature, the second copies the first".

There are several sketches in the book which are preliminary for a drawing by Vierge now in the Palais de Beaux-Arts de la Ville de Paris entitled *The Death of Maximilian in Mexico* (Fig. X). This drawing is somewhat fanciful as the Emperor was not shot indoors but before a firing squad as Manet painted the scene. Vierge shows him in a lofty bedroom lying on the floor supported by a young woman while another woman tries to drive off the assassins. Although Maximilian was killed on June 19th, 1867, the news was not immediately verified in Spain so that it seems probable that Vierge, having as yet no reliable account, drew the scene as he imagined it. In the sketchbook are three studies for the woman at the right in the drawing at Paris who holds two sharp instruments, one in each hand as she rushes through the door. Twice Vierge has sketched the figure of Maximilian on the floor, once with a girl supporting him (Fig. XI).

A hasty sketch in pencil records an impression of a bull-fight in a village with people climbing up from one story of a house to another as a *novillo*, or young bull, comes towards them. Vierge has written a description of the scene above the sketch "A bull frightens the people, a little girl holds in her hand a bunch of poppies which the bull eats." Vierge seems to have delighted in such subjects, for as late as 1887 he signed a *gouache* in The Hispanic Society's collection which also records people escaping from a bull in a village square by climbing up the posts and railings of a house. One of the finest landscapes in the book, done in pen and ink, shows a mountain gorge and a church with a slender spire, a wayside cross nearby, perhaps sketched in some valley of the French Pyrenees. Here the black patch is formed by the dark shadows of a deep gorge. The sketchbook closes with the date September, 1870, and several pages of manuscript text which refer to the Franco-Prussian War and include the significant words "the triumph of the right of reason over force".

Fig. XI. DEATH OF MAXIMILIAN IN MEXICO.
New York. The Hispanic Society of America.





Fig. I. Lancastrian ware bowl designed by Walter Crane and painted by W. S. Mycock. c. 1912.

PILKINGTON'S ROYAL LANCASTRIAN POTTERY

By GEOFFREY GODDEN

THE Pilkington Pottery Company was established at Clifton Junction, Manchester, in 1891 and in January, 1893, the first decorative tiles were being produced at their new factory.

The key personalities of the enterprise were undoubtedly the Burton brothers. William Burton (1863-1941) was previously chemist to Messrs. Josiah Wedgwood & Sons and from an early age studied various antique ceramics and glaze effects; he later wrote extensively on all aspects of ceramic art. William Burton towered above all others in the formative period of the development of Royal Lancastrian Pottery. He conceived the idea, gave it form, nursed it through infancy, supplied the initial knowledge and fed it continually; he selected the key workers and designers, encouraged and stimulated them and created comradeship in the adventure. Joseph Burton (1868-1934) was, like his brother William, keenly interested in the technical side of the pottery and he introduced many novel glaze effects; he also directed the artistic policy of the company and his love of ancient Chinese wares is reflected in the quiet and restrained feeling of many Pilkington designs and forms.

For the first few years Messrs. Pilkington specialised in the production of decorative tiles. In many cases these were works by the foremost designers of the day and display a strong *art nouveau* tendency. The colours were not bright and garish but soft, depending on coloured glazes and raised designs for their effect. The undoubted success of the Pilkington tiles naturally encouraged the Burton brothers to expand into other fields of potting, vases, bowls, plaques, etc. In 1903 several promising experiments in decorative glazes were carried out; such descriptions as 'Full of sparkling crystals', "Indescribable for effect of broken variegated opalescent colours" occur in contemporary notebooks. On the success of these glazes the decision to commence the making of decorative glazed pottery was made in October, 1903, and in the following month the large scale production of 'Lancastrian Pottery' was started.

In June, 1904, the 'Lancastrian Ware' was first exhibited in London. The exhibition caused a sensation among potters, connoisseurs and the public in general. The shapes were



Fig. II.
Lancastrian
ware vase
painted with
lustre on a
blue ground
by Richard
Joyce.
c. 1908.
Ht. 10½ in.



Fig. III.
Three
Pilkington
vases, c. 1908,
the centre vase
painted by
Gordon M. Forsyth,
is 12 in. high.

true pottery-shapes, characterised by simplicity and directness, without twisted handles and other abnormalities. The thrown pots appeared to be the natural outcome of spinning clay on a revolving table with the workman's hands in control. It was an exhibition solely of pottery shapes and glazes entirely devoid of added ornamentation; just simple line and fine glazing, yet it created an extraordinary impression on all who saw it. Novel curdled effects were obtained by applying two layers of glaze, one on the other; the various chemical changes that took place in the firing resulted in an enormous variety of effects, often of the greatest beauty.

One of the great milestones in the success of 'Lancastrian' pottery was the re-discovery of iridescent lustres by which means, from about 1905, competent artists could paint over the rich glazed ground; the lustre enhancing the ground and the ground the lustre. Abraham Lomax, assistant to Joseph Burton the chemist, and experimenter in his own right, wrote "To succeed in producing iridescent lustre painting on pottery is a great achievement for it demands great skill to stain into an already fired glaze some compound of silver or copper so as to produce a film of metal perfectly incorporated with the glaze, yet of such exquisite tenuity that it glows with all the iris colours of a soap bubble, a piece of mother o' pearl or a peacock's feather—colours which change in a fascinating way with every change of viewpoint . . . It was immediately realised that here was scope for artists of the highest class . . .".

The artists who worked under the guidance of the talented Gordon M. Forsyth (c. 1879-1953) include Annie Burton, Charles Cundall, Dorothy Dacre, Jessie Jones, Richard Joyce, Will Mycock and Gladys Rodgers. These artists raised the 'Lancastrian' lustre wares to a very high level of excellence and it is to them that its fame is largely due. They gave it a stamp, a character, a unity that distinguished it from all other wares and enabled the Pilkington Company

to describe their products as "The most artistic British pottery of the century". These artists all had their own private marks as shown on page 99. As with the earlier tiles, established designers such as Walter Crane and Lewis F. Day furnished special patterns which were reproduced by Pilkington's artists. The ever changing and unpredictable results of the coloured glazes and metallic lustres ensured that, although the basic design was similar, no two pieces could be exactly alike. Pieces designed by Walter Crane or Lewis F. Day will be found to bear their own marks as well as that of the individual painter.

Apart from decoration painted in lustre, the artists also experimented with modelling designs in slight relief or with patterns slightly carved into the body of the ware, or incised designs. At other times the decoration might be painted on matt surfaced glazes in simple contrasting colours.

In 1913 King George V was graciously pleased to confer upon the ware the title 'Royal' and from this period onwards 'Royal Lancastrian' may be found impressed into the clay or incorporated in the Tudor Rose mark. The first World War caused the loss to Pilkingtons of their mainstay Gordon Forsyth, also of Charles Cundall, and of William Burton who retired in 1915. From this period to 1928 little fresh talent was attracted to the firm; the production of tiles and art wares continued on a large but generally uninspired level.

A new style of ornamentation was started in 1928 and was called 'Lapis Ware'. This infused a breath of new life into the manufactory. The normal process of pottery decoration was reversed, the ware was painted with under-glaze colours which were mixed to react with the semi opaque matt glaze which was then applied *over* the painted pattern; the largely unpredictable reaction of the two resulted in subtle effects. The 'Lapis Ware' was, in the main, painted by Miss Gladys Rodgers.

The depression of the early nineteen thirties had its effect



1904-1913



G. M. FORSYTH



GWLADYS RODGERS

TUDOR ROSE
1914-1938

W. S. MYCOCK



DOROTHY DACRE

LEWIS F. DAY
Designer

R. JOYCE



JESSIE JONES

WALTER CRANE
Designer

C. E. CUNDALL



ANNIE BURTON

Fig. IV. Factory marks and artists' cyphers.

on the Royal Lancastrian manufactory and, in December, 1934, Joseph Burton died. He was succeeded as manager by his son David, but his health soon failed and in September, 1937, the directors decided to discontinue the pottery. Remaining stocks of blanks were glazed and finished until the last firing in March, 1938. Examples from this batch are marked on the base 'March 1938'.

Messrs. Pilkington's pottery was marked from 1904 to 1913 with the conjoined 'P.L.' mark, reproduced in Fig. IV; the two bees represent the Burton brothers. This mark was printed in 1904/5 and subsequently occurs impressed into the clay. Roman numerals occur below this mark and relate to the year of manufacture; unfortunately these impressed numerals are often filled with glaze and are indecipherable. In 1914 the Tudor Rose mark was adopted and this occurs with or without the addition of the words 'Royal Lancastrian'. An incised 'P' occurs on some early examples.

In addition to the factory mark, each painter used his personal sign and a separate device showing the year of decoration (the key to this is lost). 'England' was impressed on the base with the mark until c. 1920, when 'Made in England' occurs. Various other potters' marks may be found, of which the most noteworthy is the incised initials E.T.R. of Edward Thomas Radford, the chief thrower who was responsible for shaping the various vase and other forms. Radford was employed from 1903 until his retirement in 1936; only the pieces thrown during his last years bear his initials.

Further first hand information on all aspects of Royal Lancastrian Pottery and the individuals concerned in its production can be found in the late Abraham Lomax's "Royal Lancastrian Pottery", a work privately published in 1957.

THE TASTE OF SIXTY YEARS AGO

By CHARLES CARTER

AN indication of what the British people thought to be the greatest in art at the beginning of the century is provided by the catalogue of the Loan Collection of art brought together for the Glasgow International Exhibition of 1901. Thought by some to be the most important artistic event in Britain at the time, this exhibition had a great significance in the history of art in Scotland, not least because it provided the occasion for the opening to the public for the first time of the present art gallery and museum at Kelvingrove, now the home of so many of the finest works of art in Scotland.

But the exhibition had a value in and for itself. A contemporary art journal, not Scottish, wrote: "It is questionable whether any art collection hitherto brought together in this country possessed either the interest or the value of the exhibition under review and Glasgow is to be congratulated upon her enterprise." Recalling the great Art Treasures Exhibition brought together by Waagen in 1857, we may doubt the truth of the claim whilst endorsing the tribute to the enterprise of Glasgow. The motto of the city is Let Glasgow Flourish; that she might do so culturally as well as industrially was the aim of an exhibition which has provided us, sixty years afterwards, with a document in the history of taste.

The forward-looking organisers of the exhibition did not attempt to illustrate the art of all places and all periods. They made an appropriate choice, the art of the century in which industrial discovery and development had given their city her greatness. In a city which was the fruit of XIXth century vigour and enterprise should be seen the art of a century of artistic pioneering. How true that was we have since seen, though some of the most seminal discoveries of XIXth century painting escaped notice in the Glasgow exhibition.

There is no doubt regarding the selection committee's idea of the important. The claims of the dead and the living were well balanced. Two large and a smaller gallery contained oils by British painters who had died during the century; living British painters were accorded the same space. A large and a small gallery were devoted to the watercolourists of the British School, recognising their important contribution to art. A large gallery for oils and a small one for watercolours were devoted to the works of foreign painters of the period.

The sculpture court was dominated by Rodin's *Burgers of Calais* and his *John the Baptist*, and by Meunier's heroic workmen—was not the city of craftsmen and industry becoming the apostle of culture, its exhibition a hostage to fortune!



CHRIST IN THE CARPENTER'S SHOP.

Tate Gallery.

SIR JOHN EVERETT MILLAIS.

The influence of the Pre-Raphaelites persisted long in British Art. It was in evidence at Glasgow. This is one of 23 works by Millais in the Exhibition. It was sold for £150 to a dealer and brought £525 at Christies in 1862. By 1886 it had only reached the 850 guineas at which it was withdrawn in the Beer Sale. The assistance of the National Art Collectors' Fund and several other donors was required to help the Tate buy it at £10,500 in 1921.

The leading place amongst the foreigners was occupied by the painters of the Barbizon School and their Dutch equivalents of The Hague. Their work, which had been growing in appreciation for twenty years, was to achieve its greatest sale-room triumphs during the next decade. There were twenty-one Corot's, nineteen Israels' and eighteen works by Jacob Maris, and Daubigny. Rousseau, Bosboom and Monticelli were well represented. Their presence in such numbers showed the way the wind *had* been blowing.

But the wind was changing. Not, however, with sufficient strength to waft the canvases of the French impressionists in any numbers from the Ile de France to Glasgow. There were only two Monet's, two Pissaro's and one work each by Renoir and Sisley. They were lent not by Scottish collectors but by Durand Ruel, the Paris dealer. Scots were to be pioneers in Britain in the acquisition of works by the new school but not yet had they started; perhaps, it was at this exhibition that they learned their lesson!

We cannot accuse the organisers of an exhibition devoted to XIXth century art of a lack of prescience in not including the work of a young man who had just returned to his native Barcelona from the first visit to Paris during which he had held his first one-man exhibition. They might, however, have been aware, as was the youthful Picasso, of the merits of Gauguin and Toulouse-Lautrec, or the capital importance to the future of Cezanne and Van Gogh who did belong to the XIXth century. But we are gifted with that hindsight which is the easiest of all judgments to acquire. Glasgow was not alone in its neglect of these painters; another nine years had to elapse before London held its first Post-Impressionist Exhibition.

Less easy to forgive is the complete absence of Sickert and the presence of only one work by Steer. Recent centenary

exhibitions have demonstrated the importance of these painters who were then at the height of their powers. Once again, Glasgow did not go it alone. It was to be a quarter of a century before Sickert's works were to achieve market quotations; the prices they now realise have justified the astute dealers and collectors who then acquired them.

A loan collection, the exhibition represented the taste not only of its organisers but of the collectors of the period. What great collectors they were: Staats Forbes, Alexander Young, Holbrook Gaskell, Sir Cuthbert Quilter, Leonard Gow, Reid the locomotive builder and the Australian millionaire, George MacCulloch. Among them appeared a name to be famous among collectors, William Burrell. From Aberdeen came works belonging to Forbes White and James Murray.

Several of these collectors had been notable for their quick recognition of the merits of the Barbizon and modern Dutch schools; their collections formed the reservoir from which was drawn the rich representation of these masters in the exhibition. Only a few years later their plenitude in the permanent collection at Glasgow was to be established through the gift of the James Donald Collection. Seeing the works of the modern continental painters in the homes of their patrons and in special exhibitions had been the inspiration which prompted the younger Glasgow painters of the 'eighties to strive for a new vision and more rigorous technical standards.

The loans made by these collectors to the Glasgow Exhibition revealed that where their hearts were, there were their treasures also; the next decade was to reveal how far they were to be valued by others. Then, several of these collections appeared on the market and demonstrated those vagaries of the whirligig of taste with which we have now



MARSEILLES BAZAAR.

A. MONTICELLI.

The Burrell Collection, Art Gallery & Museum, Glasgow.

The Barbizon Painters and their generation were popular with Scottish collectors and were well represented in the Glasgow Exhibition.

become so familiar. The Barbizon School painters were to be the record-breakers of the next ten years; the collapse in the values of many of the Victorians was to suggest that their shewing at Glasgow had been positively their last appearance in the hall of fame.

The decline and fall of Alma-Tadema's Roman empire was to be postponed for a little longer. In fact, two years after the exhibition he enjoyed his greatest triumph; he was still alive when in London five thousand six hundred guineas was paid for his *Dedication to Bacchus* and, in New York, six thousand pounds for *Reading from Homer*. Of his works shown at Glasgow, Holbrook Gaskell's small oil *Thou Rose of All Roses* brought one thousand one hundred and fifty pounds when it was sold in 1909, and the MacCulloch *Love's Jewelled Fetter* one thousand nine hundred and ninety-five pounds four years later. At the end of last year, two works of this artist, admittedly with the disadvantage of large size, could command only one hundred and two hundred and forty guineas respectively.

Who, besides the Frenchmen and the Dutch, were the popular painters as shown by this exhibition? By sheer weight of numbers David Cox forced his way to the front with thirty-two works, followed by Turner who had one less. They had the advantage of being represented by works both in oil and watercolour. David Cox was at the height of his sale-room popularity. Once he had wondered, D.V., whether he would ever get a hundred pounds for a picture; in the 'eighties and 'nineties, several of his watercolours were to sell for over a thousand guineas—nearly three thousand pounds had been paid for *The Hayfield* at the Quilter Sale in 1875. Before the end of the decade a decline in the values of Cox watercolours was to make itself evident, though as

late as 1924 one brought as much as fifteen hundred and twenty guineas.

Facility in the watercolour medium, aided by his great popularity in the West of Scotland, was responsible for the large showing of twenty-nine works by Sam Bough. At that time they would bring their hundreds of pounds in the sale-room, now they barely reach double figures. 'Little Billee' Fred Walker was another artist whose large representation was in harmony with a popularity which brought his *Marlow Ferry* eleven hundred and twenty guineas at the Lehmann Sale in 1892 and over twice as much in 1908.

The continued influence of the Pre-Raphaelites and their followers was shown by the strong groups of their works, headed by twenty-three Millais which included *Christ in the Carpenter's Shop*. This object of the scorn of the critics was bought at the time of its first exhibition, fifty years before, by a dealer named Farrer for one hundred and fifty pounds. He challenged the critics by pasting upon its back their derisory notices. Put up in the sale-room in 1886 it was withdrawn at eight hundred and fifty guineas but when it was bought for the Tate Gallery in 1921 the assistance of the National Art Collections Fund and donations from private individuals were necessary to find the ten and a half thousand pounds necessary to beat the competition of the Melbourne Gallery. Burne-Jones was at the height of his popularity at the time of the Glasgow Exhibition. At the Leyland Sale in 1892, three of his watercolours together realised ten thousand pounds. The *Mirror of Venus* oil which then brought three thousand five hundred and seventy pounds had increased in the sale-room estimate of its value to nearly six thousand pounds by 1898.

The importance in XIXth century Scottish painting of



MASTER BABY.

SIR W. Q. ORCHARDSON.

National Gallery of Scotland.

Bought by Sir Hugh Lane for £4,620 at the George McCulloch Sale in 1913. At the time of the exhibition Orchardson was enjoying a vogue.

the group of students of Robert Scott Lauder was recognised by the presence in the exhibition of eleven works by Orchardson and ten by Pettie, prominent among the London Scots; the stay-at-home, the Scottish Israels, George Paul Chalmers, was represented by no fewer than eighteen works. One of Orchardson's pictures shown was *Hard Hit*, seven years later when its lender's sale took place, it brought three thousand three hundred guineas. The whole Scottish school of genre painting had stemmed from Sir David Wilkie; he was deservedly there in force.

The Presidency of the Royal Scottish Academy at the time was held by Sir George Reid, notable for his delineations of the characters of the leaders of Scottish thought and action at the end of the century as Raeburn had been at its beginning. That master, whose last twenty-four years had lain in the XIXth century, was represented by eighteen works; not many years later the chroniclers were to record his great triumphs of the sale-rooms.

Whistler's 'Butterfly' rested upon the walls in half a dozen places. His name stood for something in Glasgow. During the 'eighties his work had been among the influences going to the making of the 'Glasgow School'. In 1891, a deputation of the city's baillies had gone to see the artist in London and returned with the *Portrait of Carlyle* and a lesson in the importance to a professional artist of guineas rather than pounds. Whistler's death was to follow a few year's later and an instant appreciation in his works. In 1905 four thousand eight hundred guineas was necessary to buy his *Portrait of Irving as Philip II of Spain*. In 1903 the *Battersea Bridge* cost the National Gallery two thousand pounds, ten times the figure the artist had asked for "the knowledge of a lifetime".

As might be expected at that period, the story picture still reigned supreme. Among those present was the story picture to end all story pictures, Yeames' *And when did you last see your father?* No inquisition is needed to reveal the cavalier treatment the sale-room has since rendered to works of this type. Recalling the salutary influence which Alexander Reid was to exert upon Scottish Collectors it seems likely that the exhibition would have shown more examples of talent-spotting had more of them, earlier, parodied the question of this picture's title and applied it to themselves—"And when did you last see your dealer?"

The painters of the Glasgow School were not old but was there no recognition of even younger men? The presence of two works by a gifted young Aberdonian still under thirty suggests that someone had discerned in Robert Brough a possible challenger to Sargent as the leading portrait painter in Britain, a challenge which the Mexborough rail crash of 1905 was to prevent him from sustaining.

One young artist both established his reputation and left a permanent memorial to the exhibition. Ninety sets of ten original etchings of the exhibition buildings published in portfolios at a guinea a set, revealed to his native Glasgow and to the world at large the genius of Muirhead Bone, destined to be one of the monarchs of the sale room during the etching boom.

Through the exhibition Glasgow also recognised another genius in her midst. The first instalment of his famous Glasgow Art School building had been completed three years earlier; here the stands of the exhibition upon which was displayed the work of the school were designed also by Charles Rennie Macintosh.



THE CHARM OF THE CAMEO

By CYRIL G. E. BUNT

PLINY is a mine of quaint and useful information, as we discover from the pages of his *Natural History*. Therein he describes for us the use of certain semi-precious stones adapted for use in cutting cameos and other gems. Although his terms are not invariably those in use at the present day, yet they are always easily identifiable. It may interest our readers to recall that one of the earliest known references in classical literature to a ring cameo is in Seneca's *Beneficiis*, Volume III, 26, where he alludes to a man wearing a cameo portrait of the Emperor Tiberius.

Of more importance to us than the records of collectors of gem stones, of which there are quite a number on record, are the actual specimens which have come down to us from antiquity. But from literature we may discover that the earlier cameos were for the most part cut in sard, cornelian, or other hard stone of homogenous colour. It is only in later times that we find them cut in stratified stones, such as the onyx, sardonyx and agate, to disregard strictly technical definition.

Sard is quartz of a finely crystalline variety, yellow and transparent, cornelian a slightly different variety of deep

orange red. The onyx is usually of two strata, brown and white, or pale brown, referred to by Pliny as *Ægyptilla*, from it being found largely in Egypt. Of all these sardonyx was apparently especially valued for the cutting of cameos, as indeed it was for intaglio seals also.

As an artistic achievement the cutting of cameos was a distinct advance upon the engraving of intaglio seals, if only because it involved the exercise of the imagination, but it represents a most important step forward, especially when the artist utilised the vari-coloured strata of a banded stone, whereby the design might be cut in one or more coloured layers set off against a contrasting background. Even in the black and white of our illustration this may be appreciated.

Especially is this the case in that most important class of Roman cameos, which consists of large, full-faced heads, usually of Medusa or Jupiter, which are normally carved out of a thick piece of onyx or chalcedony. They were usually employed to ornament the *phalæx* in the centre of the bronze cuirass of an emperor or general. The Medusa head, with writhing serpents in the flowing hair, was a most powerful device guarding the wearer from all danger. Classic myth recalls that Medusa, the chief of the Gorgons, whose head was cut off by Perseus, was placed by Minerva in her *ægis*, so that all who looked upon it were instantly changed to stone. Because of this myth such cameo heads were often inlaid in the *ægis*, which formed the principle ornament on the imperial cuirass. Some of the finest of these cameos were carved in amethyst or rock-crystal, backed with gilt metal.

By far the greater number of cameos which we may normally hope to see are far less pretentious than this. They may vary in size from a quarter of an inch (as in some ring-stones) to quite large plates—*tours de force* of gem cutters of later times. Considerable numbers are of recent age, being destined to be set in large brooches, which were very fashionable in Victorian times. In the oddment trays of every antique dealer they will be found, in company with still more recent examples in mother of pearl, stained to imitate true cameos. These are mostly of poor quality and the carving leaves much to be desired.

It is probable that most of the specimens seen in the hands of the dealers are not by any means so ancient as they are reputed to be, for, speaking generally, they all pretend to classic taste. The art of distinguishing a genuinely old specimen from an XVIIIth century copy is only to be acquired by much practice in handling many types.

In the specimens illustrated all, with one exception, are antique. The exception, marked C, is a cinquecento copy from a Roman original. It is a portrait bust of Augustus Caesar and is a very fine example, the features of which are beautifully modelled. The specimen lettered A is a fine onyx oval representing Ceres, seated holding her cornucopia with Triptolemus before her presenting ears of wheat. Figure B is a portrait of Claudius Caesar, with oak-leaf wreath and paludimentum. This is a contemporary sardonyx—one of the famous Marlborough Gems—while C, already spoken of is carved from four strata onyx. The head, shown in D, is again sardonyx of Imperial age is typically Roman, said to be Antonio. The remainder comprise, E, the marriage of Cupid and Psyche, F, a Bachanal and G, Aurora, the latter of jasper is of the Augustan age.

A point of considerable interest to the collector is that many, if not most, of the agates of modern times, as well as cornelians and onyxes are stained artificially. The natural colour of the stone is either intensified or another tint produced by chemical treatment. It has long been the practice, since it is mentioned by Pliny. But the ancients had little knowledge beyond darkening the tint or improving the natural white of onyx. Most ancient work is on very fine stones of natural colour. This is true even of that *tour de force*, the celebrated *Camée de Saint Chapelle*, in the Bibliothèque Nationale, Paris. It is carved from a magnificent five strata onyx and is the largest cameo in the world, measuring 12 in. by 21 in.

FORGERS, FURBISHERS AND DUTY-DODGERS

By JUDITH BANISTER

THREE thousand years is a long time, but it has been estimated that the skills of the forger have been used to prey on the collector of fine things for at least as long as that. It was, however, during the XVIIIth and XIXth centuries that the greatest number of fakes and forgeries were perpetrated—the “Leonardo Flora”, for instance, and the unnumbered “old masters” and replicas of ancient and of Renaissance treasures produced in Italy and Greece for the milord collectors. From this period, too, date most of the forgeries in a craft that in England has, from very early times, been much protected from the wiles of the unscrupulous rogue—silversmithing. The very rarity of forgeries in silver makes their study a fascinating one.

For centuries, the buyer of silver has been safeguarded by the hallmarking laws and by the regulation of the craft of the gold and silversmith by the goldsmiths’ guilds. In 1238 an Ordinance set up the standards of fineness for silver and gold, and commanded the Mayor and Aldermen of London to select six discreet goldsmiths to superintend the craft. In 1300 followed the first hallmarking Act, the Ordinance of Edward I that gave nationwide application to the sterling standard for silver, and directed its assay by “les Gardeins du mester”, who were to mark the satisfactory wares with a leopard’s head punch. In the subsequent six and a half centuries, the British hallmarking laws have been further elaborated, not always to best advantage, but always aiming to protect the public buying wares made of precious metals.

Penalties, whether the fines and imprisonment threatened today, or the pillory and loss of ears of an earlier era, do not always unfortunately daunt the rogue, and from time to time their efforts to deceive the unwary are uncovered. Some of these forgeries are well-executed, particularly those made between the world wars by fakers with a good knowledge of antique silver, but the majority of silver fakes are readily recognisable by the well-informed and chary collector. Many “antiques” were concocted during the later XIXth century, “get-rich-quick” forgeries to dupe those who were spurred to collect old silver by Octavius Morgan’s publication in 1853 of the “news” that the letters on old silver were reliable and significant indications of date.

There are four main types of hallmarking offence: the transposition of hallmarks from one piece to another; the actual forging of punches; the copying of genuine pieces of antique silver by casting or electrotyping; and illegal alterations or additions to a hallmarked piece.

Probably the most common forgery is the transposition of hallmarks. This is as indictable an offence as forging the marks themselves. Large numbers of such forgeries uttered during the XVIIIth century were the work of unscrupulous silversmiths wishing to evade the onerous sixpence an ounce duty on silver that obtained from 1719 to 1758. The tax on, say, a cream jug or a tea strainer would be little enough, but when it came to a massive wine cistern or a set of candleabra, even the most punctilious silversmith might blanch at the duty due, while the dishonest craftsman would cast about for some way of avoiding paying at all, and even pocket the proceeds.

The most usual and successful method of these “duty-dodgers” was to cut out a genuine hallmark, often from a small or a damaged piece, and solder it into position in a new one. It was even worth sending some small item weighing three or four ounces, to be assayed and charged in the regular way, if the finished article bearing the transposed marks was to be, for example, a pitcher weighing perhaps 80 or 90 ounces. The section bearing the hallmark would be cut out of the small item, and the disc would then be soldered in position in the large, but unassayed piece. The best place for this was between the body and the foot, where the additional solder would scarcely be noticeable. But sometimes it was the practice for the hallmarks to be placed elsewhere than on the base of the vessel—ewers and tankards are often marked near the handle. Then the clever forger might conceal the solder line along the edge of a section of highly embossed or chased decoration. By careful scrutiny the thin line of solder can sometimes be detected, and breathing on the surface around the hallmark will often reveal the edge of the inserted section.

Similar methods of transposing hallmarks have been used by later fakers than the duty-dodgers, and here, when the solder between, say, the body and foot is examined, it can be seen that the solder is modern, and not of the now almost inimitable charcoal-fired type used two centuries ago. Often forgers will electro-plate their wares to cover the flawed surface where the marks have been let in.

Scrutiny of the marks themselves sometimes reveals that they have become a little twisted. The edges of the shields, or the upright part of a letter, may be awry. Here is a sure sign of forgery. The faker has probably cut the marks from a small insignificant piece, such as a battered spoon, and has hammered the section out to fit the base of a caster or, more ambitiously, a coffee pot. In the process, the marks have been stretched and distorted.

Actual forged marks, from dies built up from genuine hallmarks, are another method used by the silver faker, who usually applies them to modern wares, sometimes of low standard silver. Such marks often betray themselves as forgeries because the forger has applied them in the wrong place. Also, modern wares cannot achieve the wonderful lustrous patina that years of use and cleaning usually lend to genuine antique silverwares. The application of forged touch marks to base metals, usually silver-plated in modern times, or formerly gilt, is an old method of faking. As long



Tea Caddy with transposed hall-mark. A disc bearing the hall-mark for 1769 has been soldered between the body and the foot.



Three Spoons bearing forged hall-marks produced by casting from a genuine original of 1798.
Note the identical positions of the marks.

ago as 1370, the Goldsmiths' Company forbade the making of latten (brass) or copper gilt. For the most part, their efforts succeeded, but a few lawbreakers were undeterred, and a cup made about 1510, on show in the Victoria & Albert Museum, has traces of gilding still visible on the latten base. When Sheffield plate was introduced in the XVIIIth century, and then electroplating in the XIXth, some fakers saw new opportunities. Electroplate manufacturers have chosen to use identifying marks that suggest hallmarks, to lend an aura of dignity to their silver-coated wares; no one today would seriously be taken in by them, but some pieces of faked silver, mostly emanating from the Continent, reveal punch marks as poorly imitative as these.

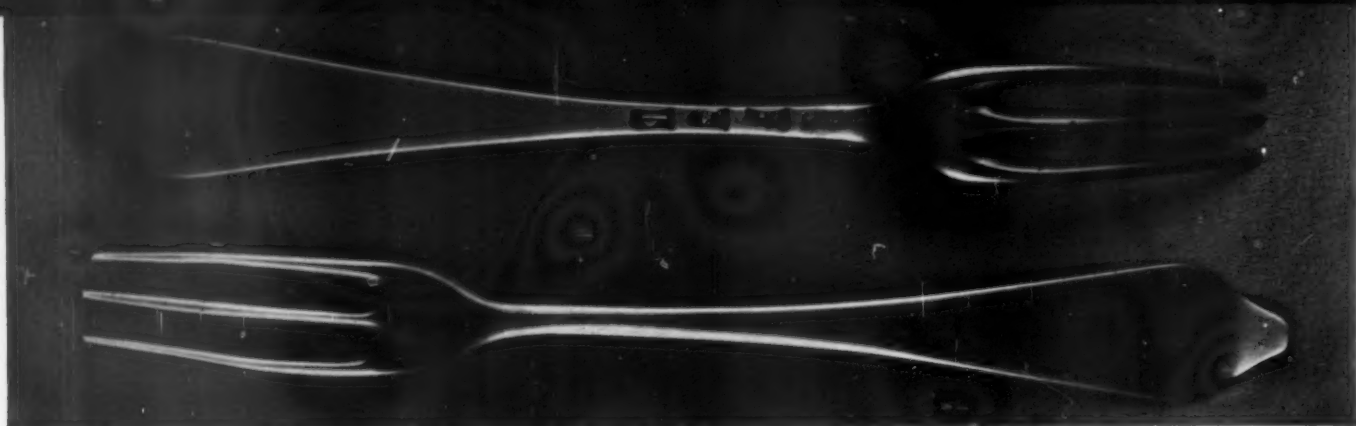
When examining hallmarks, it is important to look at the way they have been worn over the years. Forged punches are often cut in copper, not in steel, so they have not the same clarity of definition as true hallmarks. But over the years, cleaning and rubbing will wear away the edges of a genuine mark, though often the original hard impress of the marks will be visible through the base of a coffee pot or through the body of a tankard. The obliteration of marks on modern pieces to suggest antiquity is another fraud that has been practised. A good reproduction piece, made perhaps in the high Britannia standard silver, may be discovered with the date letter and the maker's mark rubbed down, so that only the lion's head erased and the Britannia mark are evident—marks that at first glance might equally well be those touched between 1697 and 1720.

Besides adding hallmarks, the forger is apt to fake a whole piece by casting or, more recently, by electrotyping from a genuine antique. Here the perpetrator will sometimes be-

tray himself by his natural greed. A pair of candlesticks are more than twice as valuable as a single specimen, half a dozen spoons are worth more than six times a single spoon. With a genuine late XVIIth or early XVIIIth century candlestick to hand, it is tempting to cast three replicas to make up a set. Here is the faker's nemesis. No two sets of hallmarks will ever be identically placed, and even if that should escape the collector's eye, identical rubbing of say, the corner of the date letter shield or the maker's initials, would hardly be exactly the same on two, let alone three or four items of silver. Decoration should also be carefully examined. On cast pieces it cannot appear as sharp as it would be on the genuinely antique piece. Flaws on originals that would not normally have been cast are reproduced on the copies. In casting the metal flows; in hand-chasing, the craftsman pushes the metal into patterns with his tool, in engraving he cuts it away. Flowing metal cannot reproduce either the pushed-up effect of chasing or the sharp edges left by the graver.

Yet another feature of these cast forgeries gives a clue to their origin—the lack of solder lines. At the beginning of this century, a great many Apostle and other early spoons were forged by casting. Even if the hallmarks did not betray their origin, the lack of solder between the top of the stem and the applied decoration did.

Copies of antique pieces, particularly of mediaeval treasures made in silver-gilt, were probably not originally made to deceive, but were record copies. One such piece, the silver-gilt chalice in Gothic style copied from the original at the Church of the Apostle in Cologne, is now in the British Museum. It was possibly made between 1818



Illegal alterations from spoons. The bowls have been removed and prongs substituted. The solder line is just visible on the stem of the upper one. The ends have been reshaped.

and 1846 when the original chalice was undergoing restoration. The danger of such copies is that in time they may change hands, documentary evidence of their origin be lost, and unwitting collectors may accept them as genuine but unmarked pieces.

The study of silver and of the marks used by the assay offices remains the collector's best guide to genuineness. Is it right, or is it a "wrong 'un"? Often a slight feeling of something not being quite proper to a piece sets off a train of enquiry. Is the proportion true to period? Scrutinising the hallmarks, are they where one would expect them to be on such a piece? Is the form, the decoration, the general appearance true to period and, if known, to the maker? The collector should assess individually every piece with suspicion in his mind. Fortunately, the craft of silversmithing is a conservative one, and styles over the centuries have changed slowly and distinctively so that, period by period, the collector can learn to distinguish and appraise the silversmith's work. Until the end of the last century, even harking back to earlier styles was never slavish imitation. Each age interpreted the work of previous craftsmen in its own way, putting its own "stamp" upon its work, almost as significant as the hallmark itself. XVIIIth century Gothic bears little resemblance to mediaeval Gothic, Victorian baroque is a far

cry from the baroque of the XVIIIth century. Here, indeed, it is that the average faker falls by the wayside. He has not studied the work he is faking, and often the methods of decoration, and particularly of heraldic ornament, defeat him entirely.

In assessing a piece of silver, the problem of decoration added later must be considered. This is not, of course, illegal, though it may detract from the value of the piece. A great many coats-of-arms are later additions to genuine pieces, and even have historical value. But quantities of plain Anne and early Georgian plate have been, to modern eyes, ruined by Victorian "improvers" who covered the beautiful plain surfaces of the silver with their own unmistakably florid versions of chased rococo decoration. Sometimes the later decoration is clearly "documented" by its encroachment over the hallmark, or by the conscientious avoidance of putting any of the otherwise extensive decoration anywhere near the antique punch marks. Restoration of such later chased pieces to their original plain state is a fair request, and is quite legal under present law. The Worshipful Company of Goldsmiths would certainly not object to it, nor would they "batter" a piece merely because it had later decoration.

Illegality creeps into restoration and repair work on old



A teapot which is an alteration from a sugar basin bearing the Dublin hall-mark for 1808. Spout, cover and handle sockets have been added.

FORGERS, FURBISHERS AND DUTY-DODGERS

silver when any part is replaced or added. Simple additions, whereby the character or use to which the article is put remains unchanged, can be assayed and marked with an "additions" mark, leaving the original marks intact. But alterations with the intent to deceive are illegal. The probably unique forgery which inverted a Tudor chalice and gave it spout, handle and lid to make it a coffee pot is unlikely to deceive anyone nowadays. A Charles I coffee pot would be as absurd as the little ivory with the legend A.D. XXII on show at the British Museum. But less ridiculous concoctions may take in the unwary. A large George III sugar basin in the Goldsmiths' Company collection of fakes and forgeries has acquired a spout, a handle and a cover to become a small teapot. And modern forgers have a grasping liking for converting not very expensive trifid spoons into the rarer and therefore more expensive forks of the period. Mugs and small shaped tankards have been converted into rather large casters, and rat-tails have been soldered on to late XVIIIth century plain spoons to make them more marketable. In assessing such wares, here again the collector's best guide is his knowledge of hallmarks and of silver styles. Often the faker may cover up his additions by electro-plating, just as the "restorer" removing late ornament may find he has weakened the body of a vessel, so he patches it and covers the patches by plating. The pure

silver of the plated deposit will tend to show a slightly different colour from the patinated original, whether it is the 925 sterling or the higher 958 Britannia standard. Any suspected conversion should most carefully be examined for traces of plating.

The variety of ingenious forgeries outlined above is not necessarily complete. But thankfully, silver forgeries are less frequent and more blatant than in other less well-protected crafts. The hallmark has proved over the centuries to be an efficient upholder of standards, and it is a superb forger who today can defraud the knowledgeable and properly sceptical silver collector. The Goldsmiths' Company have done much to assist in identifying fakes and forgeries. Their Antique Plate Committee meets regularly to examine any piece submitted to them which is suspected of contravening the hallmarking laws, and they will advise the owner how the piece can be brought within the law, if that is possible. It should finally be stressed that the number of fakes and forgeries of silver in circulation is very small indeed, especially in comparison with the large number of perfectly genuine antique wares. Provided he pays attention to detail of style and form, to ornament and to the hallmarks, then the silver collector can rest happy that his purchases are genuine. His doubts, if any, can be resolved by submitting the piece to the experts at Goldsmiths' Hall.

LIAISON-DES-ARTS AT ARNHEM

By JEROME MELLQUIST

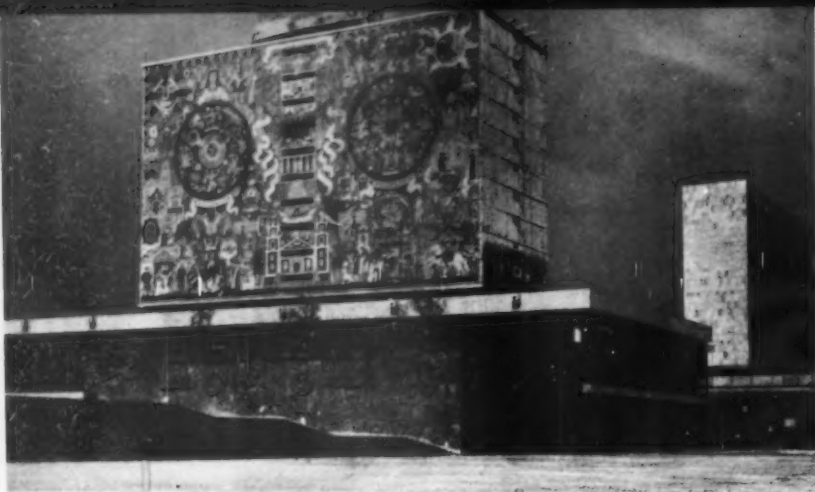
IF A. J. de Lorm, Director of the Fine Arts Museum at Arnhem, Holland, is serving as *regisseur* of a world-premiere demonstrating architecture's link with other arts, several factors converged to fit him for this role. His ancestor, Philippe de Lorme, who fled persecution in France to settle in Holland, practised architecture there. In the very office of the museum-director is installed a large-scale *maquette* proving his interest in architecture as it touches city-planning. Soon, in fact, the museum will inaugurate, on its very own grounds, a well-illuminated new Art Academy designed by Rietveld, one of the best contemporary Dutch architects. Finally, Mr. De Lorm has been guided

by an educational purpose in rehabilitating, ever since his advent at the museum in 1947, its important collections of Roman ruins and Arnhem porcelain, all emanating from this very fine city by the Rhine. And the Liaison show is decidedly educational.

It refreshes our interest in an old subject—the oft-discussed, but still rather nebulous subject of Integration, or Synthesis-in-the-Arts. Until now, however, this subject has, when afforded an exhibit in France or elsewhere, almost always turned on temporary exigencies. How could a Henry

Saint Lo Hospital. Close-up of the Léger mosaic.
Architects, K. Ketchum & Sharp—with Paul Nelson.





The Library of the City University of Mexico.
Architect and painter, Juan O'Gorman.

Moore fit into the UNESCO complex at Paris? Or Léger synchronise with the architecture on the plateau at Assy? By contrast, the *Liaison-des-Arts* show attempts to set the question into a self-explaining historical framework. This it accomplishes by a set of photographic panels, shoulder-high and correspondingly wide in size, starting with the Numidians. Here, for example, the bulk of a building gets its proper force if seen from a distance, and the right detail if examined for its relief inscriptions. A second panel, devoted to the Royal Palace at Amsterdam, again captures mass without neglecting the carved figures embedded within its facade. At the outset, therefore, the show emphasises that "*Liaison*" is not new. It might be said to have rested in the XIXth century. But, at its end, Art Nouveau did practise some forays with the best of its adepts, Horta in



Belgium and Gaudi in Spain. These again are exemplified by large-scale panels in the show.

Transitional figures account for other panels. Occurring in the chronological sequence is the Dutch elaboration in *liaison*, notably Oud, Rietveld and Van Doesburg, again articulating their thought by panels. LeCorbusier's Pavillon de l'Esprit Nouveau, where, in the Paris Exposition of 1925, he collaborated with Lipchitz, is not neglected. Nor is Mies von der Rohe's German Pavillion (Barcelona, 1929), a collaboration with the sculptor Kolbe. Again deriving from a fair is Sert's 1937 Spanish Pavillion (Paris), where he splendidly co-operated with Picasso, who there first uncovered his "*Guernica*" (while Calder produced a fountain and Miro a mural). Emphasising accomplishment in other countries, the show recalls South American contributions by Torres-Garcia with his Monument Parc-Rodo in Uruguay and Villanueva with his University Centre in Caracas, where Laurens, Léger, Vasarely, and still others synchronised with the architecture.

More recent are the accomplishments from Europe—Marcel Breuer's Bijenkorf Store with Gabo sculpture at Rotterdam, LeCorbusier's Ronchamp, Léger harmonising with Paul Nelson architecture at St.-Lo Hospital and yet other testimonials from the Swedes, the Germans and the Finns. American effort is best typified by the late Eero Saarinen's General Motors Centre at Detroit, where he tied in a Pevsner sculpture with the very set of the building. As a result, the show telescopes past into present and yet does so by observing a worldwide perspective.

Supplementing the basic enlargements are coloured *maquettes*—Rietveld's famous Schroeder House in Utrecht, Alfred Roth's new Zurich residence where pictures are actually woven into the interior, and others. Sometimes an architect submits a coloured project, as Oud for his now-destroyed Cafe Unie at Rotterdam, or Nelson in his exigent coloured detail for both mosaic and polychrome sculpture with the St.-Lo buildings. Also included, to be sure, is Gropius—both by a panel-enlargement of the Bauhaus and by his collaboration there with Albers and Klee (who it is sometimes forgotten, supplied it with an interior). Related to the Bauhaus effort was the Wiener Werkstätte where, somewhat earlier, the Austrian architect Joseph Hoffman likewise sought "togetherness" in the arts. His work therefore also gets attention. Incidental aspects of the show are that it specifies, through photographic comparisons, how inept was the planning at UNESCO, where a Picasso mural is decapitated by a downhanging beam, or by the facade at Audincourt, where Bazaine's fresco is unhappily fragmented by the interposition of pillars. Both by thesis and antithesis, then, the show at last encompasses the matter of *Liaison-des-Arts* within an historical *cadre*. This enables each visitor to understand the problem—hitherto not always the case—and then answer the much-vexed question: Is Teamwork in the Arts Possible?

Mr. De Lorm says that the show will visit other Dutch cities before taking off to Brussels, the Kunstgewerbe Museum in Zurich, the Museum des 20. Jahrhunderts in Vienna, Stockholm, and the Venice Biennale. But by then Rietveld's building will have arisen on the museum's own grounds, thus again demonstrating, as it faces placid stretches of the Rhine, what one eminent Dutch architect has continued to think about *LIAISON-DES-ARTS* !

Statue by Henri Laurens. Ciudad University, Caracas, Venezuela.
Carlos Raul Villanueva, Architect. Mural by Léger.

DON DANIEL

—AFTER 50 YEARS

By P. M. T. SHELDON-WILLIAMS

"Ya no soy un debutante — ¿verdad? Preferiria tener juventud y vender mas barato", says Vazquez Diaz in the catalogue of his retrospective exhibition at Broadway Gallery (October 7th-30th).

TRUE or false, Vazquez Diaz' career followed an unusual course after he left Seville in 1906 to join Modigliani, Picasso and Juan Gris in Paris. That far-off time is being pieced together steadily by gossip writers and historians; pictures in Major Peel's group at Broadway offer fresh evidence. Diaz must be considered in his own right as a painter, but visitors cannot fail to be intrigued by his connection with the habitués of the café in Rue Caulaincourt. Small wonder the artist places his highest price upon the portrait of Emilie—"La Parisina"—patronne of the restaurant and his cherished companion. "La Parisina" was also the picture which opened the doors for him of the *Salon d'Automne* in 1910 and, later, the *Nationale*. Emilie's profile, fragile but with a purposeful jaw, is painted tenderly with just sufficient bite to betray the Spaniard, but is surmounted by a black bonnet decked with fierce white flowers in unmixed pigment; traditional enough for the Salon, startling enough to attract special attention. This, in a way, is a summation of Diaz' method. It explains perhaps why his reputation, once he retired to Spain, has tended to stay in the Spanish-speaking world. Certainly, his paintings have been on exhibition in cities as far apart as Sydney, New York and Tokio, but the full impact of his work has been away from world centres.

Nevertheless, Paris left indelible marks upon his style which reappear again and again in the course of half a century.

Madeleine (Picasso's girl friend of 1907) hints in its bone structure at Cubist influence which Diaz in his fashion introduces into so many of his canvases. Delaunay's *St. Severin* is echoed in *Posado de los Conquistadores*, and there is more than an echo of Derain (in his bucolic mood)—*Bosque Mojado* and *Las Amazonas*—and Derain again in the most Spanish painting of the Exhibition, *Bodegon del Pan*. Such influences do not inhibit Vazquez Diaz' work. The quiet authority of *Bodegon del Pan*, Derain notwithstanding, reaches back to Zurbarán, a distillation of Spain in terms of still life.

There are many surprises. *Sueño* strongly conveys the nostalgia of highlife between the wars. Upon a pillow, the chiselled features of Eva Aggerholm (the artist's wife) in repose, are offset by the luxurious fur coat covering her sleeping form.

More honours were Diaz' before he finally cut loose from Paris. Even working from Madrid, he was accorded the Gold Medal at the Paris International Exhibition (1925), seven years after leaving the French capital. But a reputation in France brought no parallel recognition in Madrid. Years in which he strove to establish himself in Spain were bitter for one who had deliberately renounced expatriate success. Slowly the tide of appreciation turned; a commission to paint Alfonso XIII; a title; appointment as Professor of Fine Arts at San Fernando; prizes and medals followed, until today he stands at the pinnacle of his career.

A far cry from the Paris of Juan Gris' studio, here shown



DANIEL VAZQUEZ DIAZ: Reclining Nude.
Broadway Art Gallery, Worcestershire.

with a large cubist harlequin composition upon the easel and Gris' overcoat flung on the floor. "On the left of the picture is one of those travelling trunks off a motor car which I gave him to sleep in. This was his bedroom. It was cold. Very, very cold", comments Diaz across the years. Gris himself is seen in a portrait, redolent with humour, a bristling bear of a man (lent by the Museum of Contemporary Art, Madrid).

Vazquez Diaz is also a painter of nudes. Two large studies of Eva Aggerholm—a Danish blonde—show him to be a fine exploiter of flesh tints with a sculptural sense of solidity. Eva on the bed glistens. In both paintings there is a bold contradistinction between the high gloss of limbs and trunk and deliberate simplification of the face. For Eva in another role, see the upright portrait of her sitting with a bowl of goldfish in her lap, *Joven Danesa* of 1923. Pale blue eyes, tiny mouth, the whole stance of the sitting girl, even the light paintwork of the flesh, irresistibly reminiscent of Modigliani, but Modigliani in Diaz' language. In the same room the artist's portrait of his best friend underlines their close association. There are many sides to Diaz (witness his terrible toreadors), the poor exile of 1906 and the Don Daniel of today. The Gallery in Broadway shows 41 of his pictures, sample of a lifetime.



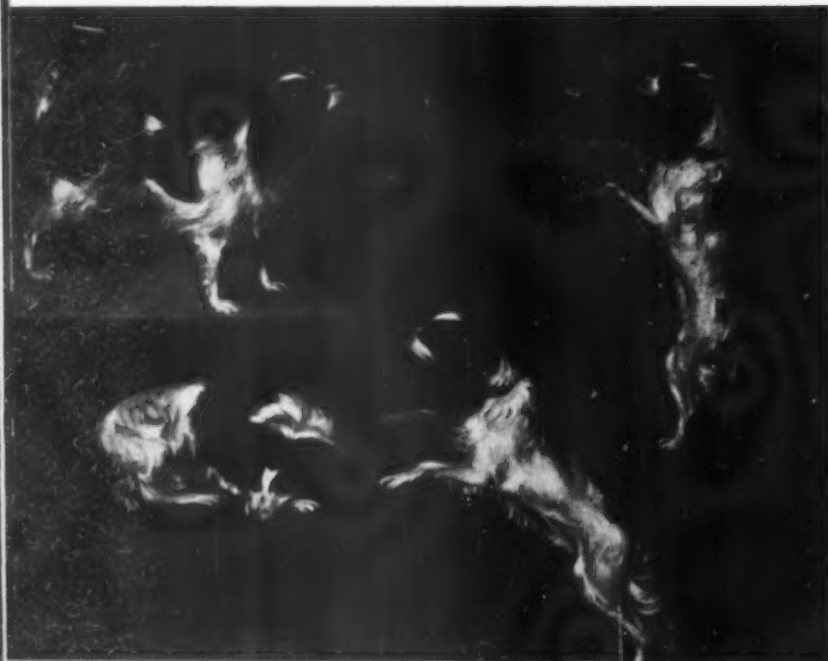
DANIEL VAZQUEZ
DIAZ: The Studio
of Juan Gris
in Montmartre.
Broadway Art Gallery,
Worcestershire.



JAN ABRAHAMSZ BEERSTRAATEN :
Mediterranean Harbour, Canvas, 33½ x 40½ in.



G. DOU : Portrait of the artist's father.
Panel, 9 x 8 in.



ELYSIAN CHOICE IN

THE AUTUMN EXHIBITION

By DANIEL

ON the eve of a visit to the Alfred Brod Gallery, I came across a review and criticism which had been written by my late friend Horace Shipp, following a similar visit he made earlier this year. As I read his article, I reflected on the ever-increasing scarcity today of choice masterpieces of the Dutch XVIIth century and I wondered what were the chances of finding this autumn a new exhibition which could be considered comparable with that of the Spring exhibition. It was in this speculative frame of mind that I arrived at the Gallery for a pre-view of the Autumn Exhibition, but my doubts were soon to turn to surprise as I examined the collection on view. Indeed, what I have seen I found so impressive that it is most difficult to select for individual mention single pictures that are exhibited. This is an exhibition where the established criterion of inclusion, whether by major or minor master, is the quality of each painting and not the name of the painter. In this context, if mention is to be made of some of the 63 pictures comprising the collection, this is largely to give some general conception of the quality of the works on exhibit.

At the outset my attention was arrested by a superb van Goyen landscape—a view of Tholen from across a river-mouth, signed and dated 1651. Although, at different periods in his career, he painted numerous views of towns and villages on the principal Dutch rivers, this *chef d'oeuvre* of the master's mature period seems to be the only known view of Tholen to have come down to us. There is another first-rate example by van Goyen included in the Exhibition, drawn from the period of the 1640's leading up to his final maturity; this latter is signed and dated 1642. Next, a landscape of widely differing appeal caught my eye; a view of mountainous terrain with a river in the centre falling in a cascade over a bed of rocks. The distinctive charm and picturesque quality of this picture at once proclaimed a typically important Jacob Ruisdael and such it proved to be. Clearly a work of his period of maturity in the 1660's, I found it signed and dated 1661 and I learned that it was imported into this country from France in the year 1841. In his *Catalogue Raisonné* of the Works of the Most Eminent Dutch Painters of the Seventeenth Century' John Smith refers to it as a "well-studied and carefully finished picture".

From a Swiss collection comes a delightful Cornelis Decker river landscape, revealing that poetic Ruisdael-like quality which is characteristic of this master at his very best. That rare Haarlem master Willem Kool is represented by one of his very few winter pieces, a gay winter scene in which his sure feeling for colour values is combined with the curious light of a snow-laden sky. It is in itself a commentary upon diligent search and painstaking effort that such a wide and varied landscape choice has been achieved. An exotic variation of this absorbing theme is to be seen in one of the extensive landscapes by Frans Post, with its lush vegetation and tropical sky, while in complete contrast is a peaceful village scene by Murant which I first thought was indeed by Jan van der Heyden. I later discovered that my error might well be pardoned, for the picture was in fact exhibited as by the latter some 30 years ago in Vienna.

JACOB OCHTERVELT : Study of King Charles Spaniels.
Panel, 12½ x 15½ in.

FIELDS OF PAINTING

AT ALFRED BROD GALLERY
van GELDER

Of more brilliantly colourful interest is the spirited winter scene by Barend Avercamp, whose work has only in recent years been conclusively separated from that of his uncle Hendrick. The scene depicted is that of the so-called 'Winterkoning' Frederick V, Prince of Pfalz and his family on the ice. In contrast again is a small oval gem by Adriaen van de Venne, no more than 8½ ins. in diameter, yet portraying in minute detail an exquisite and complicated scene of winter pleasures on ice. That important painter of the early period, Paul Brill, who wielded such a powerful influence on landscape painting in the early XVIIth century is represented by a river landscape executed around the year 1620, while also from the Flemish field there is a charming diminutive landscape by Mathys Schoevaerdt.

If the landscapes in the exhibition are fascinating in their variety, no less rich and varied as I discovered are the still-life works on view, each one in remarkable condition and of a quality all too rarely seen nowadays. Quickly I spotted a delicately executed flower-piece by the Haarlem painter Hans Bollongier. It is a curious fact that he should be the only master of flower paintings to emerge from that traditional centre of horticultural development, where painters of flowers might have been expected to be numerous. Close by was a most beautiful work by that rare master Bartholomeus Asteyn, about whose life all too little is known. This picture, a magnificent bouquet of spring and summer flowers arranged in a vase against a grey-brown background, must surely be rated one of his greatest masterpieces. Elsewhere in the exhibition I was delighted to find a representative work by a member of the Bosschaert family whose artistic merits never fail to command admiration. The work here shown is an imposing canvas by Jean Baptiste Bosschaert the younger and comprises a rich assemblage of brightly coloured summer flowers arranged in a copper-coloured vase. A third flower-piece worthy of attention is a vase of flowers by a less well-known master—A. de Lust, by whom there are flower-pieces both in the Fitzwilliam Museum, Cambridge, and in the Ashmolean Museum, Oxford.

Turning from the flower-paintings to other still-lives, there is a wealth of excellent works, all of which deserve individual mention. There is firstly a superior example of that great all-round master of Dutch XVIIth century still-life painting, Abraham van Beyeren. His rich harmonious composition here glows against a dark background and creates that pictorial entity it was always his purpose to achieve. Pieter Claesz, another among the best known painters in the history of Dutch still-life is represented by a characteristic work of his mature period. Among piles of fish which with other objects are spread across a large wooden table crouches a grey and white cat, about to begin upon a stolen meal. The cohesion and simplicity achieved in this composition make it one of the master's outstanding works. Less illustrious in name is Pieter Gerritsz van Roestraaten, son-in-law of Frans Hals, but he was a rare Dutch still-life painter whose works rightly enjoy wide acclaim. His assemblage here represented by a silver tankard, a pewter dish containing cheese, and various vegetables, all arranged on the marble top of a table

PIETER BREUGHEL : The Marriage Contract,
10½ x 16½ in. Signed.



BARTHOLOMEUS ASSTEYN : Flower still life.
Panel, 30½ x 25½ in. Signed and dated 1632.

forms a satisfying harmonious composition, faithfully reproducing the materials of its components. From the Flemish field of still-life painting can be seen an attractive fruit piece by Jacob van Hulsdonck and there is an equally pleasing fruit still-life by Joris van Son, a close follower of Jan Davidesz de Heem. Also following in the Jan Davidesz de Heem tradition is a delightful little composite still-life by that master's son, Cornelis de Heem.

For those who may look for pictures of art historical interest, there is an interesting painting of Lot and his Daughters by that elusive master Johann Liss, of whom so few biographical details are known.

Landscapes, Still-lives, Portraits—this last-named sphere is also well-represented and from a number of attractive examples, I select for mention a particularly fine painting by Gerard Dou of the artist's father, which picture was at one time at St. Petersburg. How sensitively this painting is executed and with what power of observation, showing how the painter had profited from his master Rembrandt.

Finally, I single out two other works which in their en-





J. VREL: Church Interior,
Panel, 25½ x 16½ ins.

tirely different ways impressed me profoundly; the former is an entirely original composition of brilliant execution 'The Marriage Contract' by Pieter Brueghel the Younger, son of the celebrated Flemish painter of the same name; the latter is a church interior of great artistry by one of the rarest painters of the Dutch XVIIth century, Jacobus Vrel.

In conclusion and in tribute to the memory of my friend Horace Shipp, I cannot better summarise the collection of the 63 masterpieces gathered to form the present Exhibition than by quoting from the last paragraph of the review which he wrote earlier this year of another exhibition at this same Gallery, when he spoke of "works, many of them signed, some of museum standard, others delightful things suited to the needs and possibilities of more modest collectors, and all pleasing reminders of the intimate art of the Netherlands of that period".

CORRESPONDENCE

DEAR SIR,—I am preparing a check-list of the lithographs and etchings of Thomas Shotter Boys. I would like to hear from collectors who have Boys prints (other than the Paris and London sets); also, books illustrated by Boys, as well as drawings and letters by him.

GUSTAVE VON GROSCHWITZ,

Cincinnati Art Museum,
Cincinnati, 6,
Ohio.

Senior Curator
Curator of Prints

A VISION OF THAMES

By P. M. T. SHELDON-WILLIAMS

IF any further justification were needed for the G.I. Bill of Rights, Alfred Cohen's paintings could be demonstrated as palpable proof of what—given without stint—official largesse can do. Although this liberal measure helped provide a starting incentive for many young American painters—the high ranks of modern American Art are full of them—in Cohen's case it was decisive. Growing up in Chicago "where people who buy paintings make their choice in New York" was not the ideal climate for an aspiring student. A four-year G.I. study course and a travelling fellowship award meant scope for training and the chance to visit Paris. "The fellowship", says Cohen, "gave me a comfortable year in Paris, but I stayed for ten."

The big exhibition at the Tate and the more recent show at USIS have helped to create a corporate image of modern American painting. A world dominated by the shade of Pollock. In this world Cohen does not belong. Early admiration for Soutine and Kokoschka has given place to absorption with Turner and the Impressionists. Such masters are not dictators; their influence upon his work is tenuous only. Superficially, he has an attractive professionalism; careful examination reveals a devious mind working constantly on creating effects of light and taut structural linear networks, with a special interest in the balance of blocks and lozenges of colour.

Unfashionably, he likes the portrait commission, and deplores the inward shudder with which so many contemporaries greet such invitations. His people are built up with vigorous brush strokes and an unashamed enthusiasm for rich colours.

In Paris, his exhibition at René Drouet led to a succession of sales, but Britain has proved even more attractive. The exhibition at the Kaplan Gallery is his third here. He was last seen at the Obelisk Gallery where he sold nearly all his paintings and found buyers for the balance during a fleeting visit to the United States shortly afterwards.

Cohen's interest in the Thames—the theme of the current exhibition—started in the French Channel ports. Pictures of Honfleur, Dieppe and Le Havre became a source of fascination. Pellucid water, smoke, and the crowded jetties offered him in a single context opportunities to explore the fugitive pattern of light and marine atmosphere, and the striations of cranes and 'shrouds'. Water and the haze above it had a thinning influence upon his pigment so that many of the paintings resemble enormous aquacolors, an impression by no means inhibited by careful application of glazes and the infusion of vernis-a-retoucher and a modern refined form of meglip. It is as if he has pressed into service the linear contortions of Coutaud and the pastel washes of Dufour so that they have become a new style clearly appropriate to his ends.

The search for 'a new style' is an impersonal one. Pre-occupation with fashion which controls policy at so many galleries appals him. "Modern painting", says Cohen, "especially abstract painting, is becoming so sterile that there is danger of a new Royal Academy being born before our eyes. The world over, there must be artists evolving some-

A VISION OF THAMES



ALFRED COHEN : The Port of London, oil on canvas, 51 x 75 in. Kaplan Galleries.

thing absolutely new whose work will be so different that it will shock us."

Painters, he believes, should accept challenges, whether self-imposed or springing from external demands. The Thames series is the acceptance of such a challenge.

From the estuary to the Pool of London, the Thames presents a long line of clichés, with the fine heritage of Turner, Whistler, Derain and Kokoschka (to name only a few), a constant reminder of what has been achieved. Yet Cohen approached the Thames Port Authority and, armed with an official pass, set out to scale all the tallest buildings in search of uninterrupted views of London's River.

The first Thames picture, a long study of St. Paul's, set in an empirical mass of slablike buildings that cling limpet-like about the cathedral's base and lose themselves in the uncertain mists above the river itself, carries a flavour of Paris, the Paris of Helion's rooftops. Thereafter, the last vestiges of France disappear as canvas succeeds canvas in enthusiastic discovery of the riverbank's most famous landmarks. There are blue pictures—night studies which could never be nocturnes, the darkness so opaque that only black buildings and perhaps one or two errant lights hold their own under prussian blue and ultramarine washes. Red—golden red—is hardly normally associated with the City and its wharves, yet paintings like "Red Parliament" evoke the spirit of that undistinguished building which Londoners will readily recognise. Pale or bright, carefully contained squares and rectangles fall into place among the barges and derricks with a glassy transparency that does full justice to the unusual atmospheric light that transforms all it touches ;

ALFRED COHEN : Red Parliament, oil on canvas, 34 x 44 in. Kaplan Galleries.

familiar to the British but a source of bewilderment to others. I believe Cohen has caught this quality and rendered it to his own uses. In his words: "Just because you set out to paint a portrait, does not mean it cannot be a good picture". This exhibition presents his portrait of the Thames.



THE UNCOMPROMISING CANON

By P. M. T. SHELDON-WILLIAMS

ARTISTS have an uncanny way of responding to the *Zeitgeist*, sometimes even by anticipation. Zenon Kononowicz painted little during the German occupation; what work he did was dark and gloomy. His country's liberation is reflected in a rejection of these sombre hues. But like Poland herself, *Kanon* at first had difficulty in determining the new direction of his style. The pictures assembled at Grabowski Galleries belong to a later period (the last ten years) when the artist was clear about his intentions which led logically from the milky tones and sculptural paint of the early '50s to the carefree colours and defter touch of his new landscapes, still lifes and nudes.

Kononowicz is described as *uncompromising*; his honest approach to the *subject* shows why. He has the same unyielding insistence as had Millais in his portrayal of French peasants. With the *degel* of Polish art politics in 1952, other painters celebrated their newfound freedom with bursts of abstract and surrealist activity; *Kanon* went on, tackling his own problems, quite unmoved by cultural fashions of the day. When the regime gradually inferred there would be no official encouragement for experimental painting (c. 1958), many innovators took the hint and switched to Social Realism. *Kanon* was again out of step; his experiments continued.

Here, in the West, it is hard to assess the strength of *Kanon's* recognition. A consistent pre-war prizewinner, only recently (1946) winner of the first prize in the Polish National Winter Salon at Radom, and two years later first Prize again at Szczecin, last October 160 of his works were seen in a vast retrospective at Warsaw's main State gallery, the *Zacheta*. He cannot be overlooked, yet as a cultural individualist he cannot be accepted ideologically, even when espoused—as at *Zacheta*—by the Polish Artists Association.

Kononowicz was born in 1903. Described by admirers as comparable with the greatest of the Kapists, in his day he has worked with many contemporary groups in Poland—the *Zwornik* in Cracow, the *Pryzmat* in Warsaw, and the *Krag* in Lublin. He is therefore no recluse. His paintings



ZENON KONONOWICZ : Market at Kazimierz II, Oil on canvas, 18½ x 26½ in. Grabowski Gallery.

were exhibited at the New York World Fair of 1939.

The enormous close-up in Krystyna Miernowska-Dajbor's monograph shows a face of almost clownlike melancholy. Kononowicz comes from Nowogródek in the East. He is, even in native Poland, an exile. At the Academy of Fine Arts in Cracow he was regarded with the awe generally reserved for special people. It is not surprising that when a fellow student complained of toothache he was brought to Kononowicz who drove out the pain—either with a look or a touch—the detail is unrecorded—a kind of proof of his strange oriental powers.

Despite frequent exhibitions before the war, worldly success came slowly. Early poverty meant taking all manner of menial jobs—once as porter at a railway station, later as janitor at the Academy—until his appointment as assistant to Professor Kowarski in the technical workshop of monumental painting.

Throughout all these hardships he scorned to accept easy victories he might have had by modifying his uncompromising style. Clues to his "odd" character emerge in his signature (often repeated two or three times in the same picture) which he changed to *Kanon* (literally "Canon" in English), and which he preceded—for no reason—in some paintings of 1956-57 with the name *Bosy* (*vide*: illustration above).

Before the War, he had been labelled a postimpressionist. In the 1950s he abandoned his previous style in order to 'condense'. The portrait *Krysia* (1952) is an example of this policy. During this period he lived in Kasimierz, the medieval town to which so many Polish artists gravitate. Kasimierz, at a point on the Vistula where one bank is much higher than the other, affords a magnificent view.

By 1954 he was tentatively brightening his palette in studies like "Interior of the Studio" with its predominant reds, browns and yellows, in preparation for the gay flower-pieces and nudes which followed. Of this time Krystyna Miernowska-Dajbor says he sought to reduce form to basic essentials and in his portraits would strive to adapt the cliché-shorthand whereby artists from time immemorial have endeavoured to convey the fullest possible meaning with the barest economy of means.

Kanon is still forging his ultimate method. The indications in this exhibition are that he is a painter of unswerving sincerity, honestly grappling with his aesthetic problems as he sees them, dour and brilliant by turns, always commanding respect.

ZENON KONONOWICZ : Nude and a table, Oil on canvas, 22 x 28 in., Grabowski Gallery.



RENÉ MAGRITTE

By JASIA REICHARDT

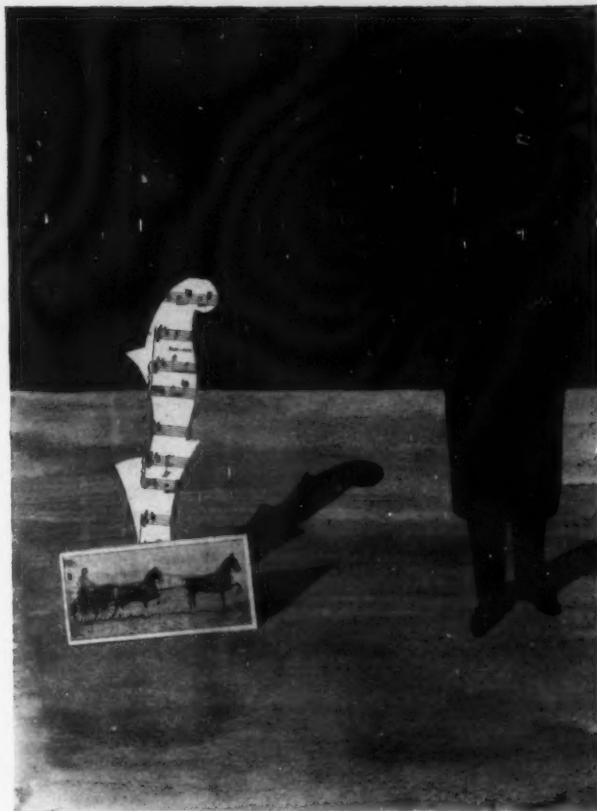
IN 1952, Magritte painted a meticulously detailed picture of a pipe, and under it he wrote "Ceci n'est pas une pipe". This was neither a joke nor an error. It was one of many examples of the artist's comment on the nature of reality, or rather, the independence of representational reality, which deals with the fact that a given object has a verbal equivalent and a written equivalent; and pictorial reality, which is purely visual, although it is not free of associations. But Magritte goes even further than that—he may paint an object and call it by a name given to another object, he may depict an image of fantasy and give it a title which applies to a specific real event, and vice versa. In the contradictions which revolve around the works of Magritte, the viewer is invited not to try to solve any riddles or seek mysteries, but to find what response he has in his own make-up towards the situation with which the painter presents him.

Magritte is perhaps an exception among the surrealists, for he did not turn inwards for his inspiration, to his dreams, he made no use of automatism, but relied totally on the exterior appearances of real things. This is not contradicted by the fact that he altered the appearance of the sky by building it out of solid cubes, that he reduced the figure to a flattened furniture object, that he made ruins out of sheets of music and that he gave cow-bells the function of flowers. This does not mean that he lost interest in the real appearance of whatever he happened to be depicting, nevertheless the fact that a figure was minutely painted did not prevent it from being paper thin, nor did it matter that bells became flowers. One could say perhaps that a painting by Magritte undergoes several processes. First of all, the artist selects an image from nature, he then alters it by reduction, dissection, compression, and then creates for it a new set of surroundings. The result is a sort of realistic representation which is, above all, poetic. It is this combination of the realistic and poetic, i.e. an object or an imaginary portrait of an object, under unexpected circumstances, that conveys the sense of mystery that most of Magritte's paintings are imbued with.

"The art of painting"—wrote Magritte—"when it is not



MAGRITTE: Les fleurs de l'abîme, 1928, oil on canvas, 28½ x 21½ in. Obelisk Gallery.



MAGRITTE: La reverie du promeneur solitaire, c. 1926, collage, gouache and indian ink on paper, 21½ x 15½ in. Private collection, London. Grosvenor Gallery.

conceived as more or less innocent mystification—can express neither ideas nor emotions. The picture of a face with tears does not convey either sadness or the idea of sadness: ideas and emotions do not have any concrete form. I particularly like this idea that my paintings say nothing. (Neither, by the way, do other paintings)." Magritte's works are visual conjectures unrelated to any familiar events and almost expressed in a vacuum. If one were to say, that a landscape, as that in *La Belle Captive*, which continues through a canvas placed on an easel, is nonsense, the artist would probably be the first person to agree. But why should one look for sense in art in general, surrealism in particular, and above all Magritte? What there is in Magritte's work is not sense, but a disquiet evoked by juxtapositions which are not familiar, by the painter's deliberate desire to reshuffle the order of things and to provoke one's understanding to accept more, to enjoy more, and to respond to a greater number of situations. To Magritte "mystery is the only thing that doesn't change", as for the rest, the world in his paintings never stands still.

In spite of the fact that Magritte's world changes perceptibly through the years, there is yet another constant aspect to his work. I am referring now to their deceptive spaciousness, beckoning shadows, compelling atmosphere and promise of excitement, with which they all seem to be imbued. But, the spectator must beware of Magritte's paintings, for they are no less than man-eaters, and no one who enters their world will emerge quite as he was before.

There are two exhibitions in London of Magritte during October, one at the Grosvenor Gallery and the other at the Obelisk Gallery.



W. van der VELDE :
Seascape with Shipping
off the Dutch Coast,
21 x 26½ in. Canvas.
Leonard Koetser Gallery.



AMBROSIUS
BOSSCHAERT, The Elder :
Flowers in a Glass Beaker,
14 x 9½ in.
Leonard Koetser Gallery.



GIOVANNI PAOLO PANNINI : Interior of the
Basilica, St. Peter's, Rome, 30 x 41½ in.,
Leonard Koetser Gallery.

THE GREAT

AN EXHIBITION OF OLD MASTERS

IN the atomic age when impermanence and uncertainty are part of the world's consciousness there can be few better antidotes to the general malaise than to spend a quiet hour among the paintings of the Old Masters which Leonard Koetser has assembled for his Autumn Exhibition opening October 23rd.

The eternal calm of the Madonna in the circular panel by the Master of the Marienleben (late XVth Century) against her rich gold-scored ground, the Child (with the slightest pout as He considers the carnation in His hand) at peace with His Mother—these are immutables to restore a sense of balance and a return to belief in survival. Although two other paintings by the Master of the Marienleben hang in the National Gallery, examples of his work are not often seen in London.

To do full justice to the collection (over 40 works are being shewn) would mean reproducing the entire list from the catalogue, and it is perhaps invidious to make a selection, but two large interiors by Pannini—both painted in 1741—will attract special attention: the Basilica of St. Peter's (regarded by Professor Guilano Briganti as superior to the copy in the National Gallery and the equal of versions in the Louvre and at Hanover, "perhaps even surpassing them in finish"), and the Basilica of St. Paul's (Rome). In the St. Paul's painting, the frescoes of Cavallini and the famous purple columns of the original building are there for all to see, just as they were before their destruction in the fire of 15th and 16th July 1823.

Of the two W. van der Veldes (1610-1693); the larger—from Woburn Abbey—with its atmosphere of busy activity and the superb quality of execution, is probably the better, but each will have its separate champions.

There will be much speculation about the panel "Jonah and the Whale" by Jan Brueghel de Velours. The whale coming into shore spews out Jonah; but to the left of the composition is a carefully worked landscape—almost a picture in itself—in which many may decide they detect the hand of painter's even more illustrious father—Pieter.

In the little portrait of a young girl by Gaspar Netscher (lighter in touch than the more formal and complicated *Lady*

TRADITION

AT LEONARD KOETSER'S GALLERY

sitting in a Garden from the same artist), the treatment of the young lady's costume is very fine but in no way inhibits the youthful charm of the subject as she follows the directions of the painter and gently sets aside two roses from the bouquet gathered up in her skirt.

Just how much the Barbizon School owed to the past is demonstrated by Jacob van Ruysdael (1625-1682). Prinked trees beneath the variation of cloud and sky are sharp and clear, and there is a false glow of welcome in the pink ruin which the travellers are approaching. A small picture of considerable attraction and character.

Other examples on a similar scale where the painter has distilled something essentially personal must include the head by Sir Anthony Van Dyck—a sharp-featured gentleman with ruddy complexion, highlighted in the Master's typical manner, above a plain linen collar and severe black garb—and the Frans Hals *Shrimp Girl*, loosely painted with verve and every whit as gay as her namesake by Hogarth.

As an example of construction, the panel by Philips Wouwermans—*The Sandhill*—is an object lesson in composition. The L formed by the horizontal of the stream and the boat being pulled up the bank is offset by the verticals of the silver birches topping the sandhill itself, and the whole design is repeated again in miniature in the sitting peasant propped against the outcrop.

Cheese and ale can match the finest banquet. Floris van Schooten's *Still Life* with its tower of cheeses shewing their grain is accompanied by a gleaming pewter tankard against an oxidised ground, the whole achieved with such finish that it imparts a paradoxical richness. The small panel (14 in. x 9½ in.) *Flowers in a Glass Beaker* by Ambrosius Bosschaert (c. 1570-1645) also deserves special mention. The luxury of the tulips (symbol of one of the most amazing collecting manias of the past) is well suited to their container, a heavy glass beaker bossed around its base with 'prunts'; and it would be wrong to overlook the panel of boys trying to snare a bird (Pieter Cornelisz Slingeland—1640—1691). The sheer idleness of the chief birdcatcher is in tune with the quietude of this sober picture, from which gleaming crescents of honeysuckle stand out against generous olive colouring.

MASTER OF THE
MARIENLEBEN :
Madonna and Child.
Circular panel, 14 in.,
Leonard Koetser
Gallery.



GASPAR NETSCHER :
Portrait of a Young
Girl, 14 x 10½ in.,
Leonard Koetser
Gallery.



GIOVANNI PAOLO PANNINI : The Interior
The Basilica, S. Paolo Fuori di Mura, Rome,
30 x 41½. Leonard Koetser Gallery.



NEW YORK NEWS

by M. L. D'OTRANGE MASTAI

IMPERIAL MANCHU TREASURES ON LOAN AT METROPOLITAN MUSEUM

AN imposing assemblage of two hundred and thirty-one paintings and objects of art of ancient China went on view at New York's Metropolitan Museum on September 15th and will remain there until November 1st. Later, showings are scheduled in Boston, Chicago, and San Francisco. This wonderful show, opening the 1961-62 art season with even more than usual splendour and elegance, is on loan from the Republic of China and constitutes a minimal, though highly selective, fraction of the Imperial collections of the Manchu dynasty. For generations the most ancient of these sacred objects endured untold tribulations, amidst the constant turbulence of Chinese history. Cared for and protected at any cost with infinite love and veneration through all this time, they were yet to meet the severest test in our own days. Until the early 'thirties, their depository was the Imperial Palace in Peking; when the Japanese armies invaded Manchuria, the imperial treasures were shifted from one place of refuge to another, until finally, in 1949, the chance had to be taken and the collection shipped to Formosa—an extraordinary saga of adventure that has been related by the brave, devoted men who undertook the responsibility.

The like of this, the critics are all agreed, the West never has seen. In scope as well as in quality, it beggars description. Yet, while every single one of these objects—culled from the huge mass of twenty-five thousand items, representing the national art treasures of China, and now stored in the underground vaults of the National Palace Museum and the National Central Museum, both in Formosa—from the smallest to the largest is worthy of utmost admiration, the chiefest impression is made on the beholder by the extraordinary group of large landscape paintings of the Sung dynasty of a sort very little seen outside of China and *rara avis* even there.



TIEPOLO: Sheet of Studies for a Halberdier, wash over black chalk, 8½ x 12½ in.

Description of these vast, misty, mountainous panoramas must start with the warning that, even as Chinese calligraphy runs perpendicularly instead of horizontally, the Chinese artist's vision was drawn upwards rather than sideways. Earth to him was but the footstool of Heaven—and it is significant to recall that the only possible Western equivalent to this spiritual vision is to be found only in the other-worldly, metaphysical landscapes of Leonardo da Vinci: in the backgrounds of *The Virgin of the Rocks*, the great *Saint Anne with the Virgin and Child* of the Louvre, the *Mona Lisa* of course, and, very strikingly, in the beautiful study of a rocky mountain gorge at Windsor.

But while in the great Italian's pictures, the human figure is accorded chief importance, ever towering in the foreground, in these classical Chinese masterpieces, man is reduced to his proper scale in Nature; little more than an atom in the cosmic void. Yet the two conceptions may not diverge as much as might seem at first thought. For in the Chinese paintings man seems dwarfed not so much in the distance as in the endless stream of time, while Da Vinci chose to show us the present at the evanescent instant when it is about to dissolve into the infinite reaches of eternal past or future. But, even as Da Vinci has endowed his present with eternal reality, as long as paint and canvas shall endure, here also, in these Chinese masterpieces, embodying the wisdom of an awesomely wise race, the minute human figure nevertheless (in the words of Stuart Preston, of *The New York Times*): "stands firm, much as the merest shepherd in a landscape by Claude Lorrain, the most Chinese of Western painters. Although the rocks and stones and trees hold the sage like a dream, the thinking reed still dominates his all-but-overwhelming universe".

East and West, after all, do meet: on the summits.

TIEPOLO DRAWINGS AT THE NATIONAL GALLERY OF ART

Another major loan exhibition of one hundred and thirty-five drawings and eight etchings by the great XVIIIth century Venetian, Giovanni Battista Tiepolo, went on view to the public in the nation's capital on September 17th at the National Gallery, to remain there until October 15th.

This important group of drawings is on loan from the Victoria and Albert Museum and the exhibition was organized under the supervision of the Museum's Director and Secretary, Sir Trenchard Cox. The show comes to the United States through the co-operation of the British Government and is sponsored on its limited tour in this country by His Excellency, the British Ambassador, Sir Harold Caccia. Circulation is under the auspices of the Smithsonian Institution Travelling Exhibition Service.

Mr. Graham Reynolds, Keeper of the Department of Prints and Drawings and Paintings at the Victoria and Albert has accompanied the drawings to Washington. The exhibition will travel to the following museums, remaining approximately one month at each location: Worcester Art Museum (Massachusetts); Houston Museum of Fine Arts (Texas); Los Angeles County Museum (California); Art Institute of Chicago (Illinois); and finally New York.

This exhibition, it will be remembered, is the one that was shown in London last year, and the eagerness to have it travelled to a few strategic locations within this country—so as to make it reasonably easy for almost anyone to see it—is



BERNARD REDER: Head of Siren, 1955, bronze, 19 x 10½ x 13½ in. Coll. Gertrude A. Mellon.

an indication of the ever-increasing interest in every manifestation of Baroque art. The appreciation for the art of Tiepolo in particular has been growing steadily, until now his fame stands splendid and immovable like one of those blindingly white columns that rise in his own paintings soaring up to a serene blue Olympus where all storms and controversies are denied entrance.

That this was not always so—at least in regard to the drawings lacking the irresistible appeal of his luminous colour—we are not allowed to forget by Sir Trenchard Cox, who, in his Foreword to the exhibition catalogue, recounts how, less than eighty years ago, Tiepolo was “so little esteemed that the Victoria and Albert Museum was able to buy these drawings, and many more, after public auction, at an average price of 8d., or about ten cents each. Nor was the bargain acclaimed”. There is always a peculiar fascination, independent of aesthetic value, however exalted, in any work of art now highly priced and once purchased for a paltry sum. It is certain therefore that this knowledge does add a certain touch of spice to the viewing of undoubted masterpieces that should ideally be severely divorced from such considerations. However if this may be the first incitement to interest in some cases, the merits of the drawings are so overwhelming that soon there is no place left in the mind for anything else but the purest and chastest admiration. And indeed paradoxical though it may sound, purity and chastity may well be in the final analysis the key-word to an understanding of Tiepolo's art. This, in spite of his earnest efforts to achieve the utmost in elegant sensuality. As Antonio Morassi has so justly pointed out, Tiepolo at maturity attains to a lumin-

ous colouring that “dematerializes” the god-like bodies, that as it were dissolves the forms in a vermeil or opalline glow. The frescoes of the Villa Valmarana in particular seem devoid of all substantiality—the figures there mere visions conjured up by our own fancy out of the shifting evanescent glories of an Adriatic sunset.

Fluidity, brilliance—such terms on which nevertheless one must fall back to express one's admiration—seem qualities too dense for the definition of this iridescent splendour. It is even more wonderful perhaps that the drawings also should be able within the limitations of a monochrome idiom to suggest so much of the colouristic plan that must at that moment have been already completed in the artist's mind. We can almost tell of a certainty, for instance, what great swath of swirling drapery is to remain colourless, to be reserved for the snowy whiteness faintly gilded by unearthly light that always rings like a sonorous wind note over the string-like echoes of the melting pastel tones.

The drawings on view range all the way from a youth-work (the design for the *Apollo and Marsyas* of the Palazzo Sandi) executed when the artist was but twenty-nine years old, to a design for a ceiling in the Royal Palace at Madrid almost two decades later. Also included is the only known drawing in ink which can be connected with the famous series executed at the archiepiscopal palace in Wurzburg. This was identified by Mr. George Knox and defined by Sir Trenchard Cox as done in “a violent, impressionistic style, far removed from the firmly defined contours of his early drawings.” It is the magnificent “*Sheet of studies for a halberdier*”, which has thrown an entirely new light on many other drawings of the same sort that had previously puzzled scholars.

BERNARD REDER, JOYFUL MYSTIC

It is difficult to think of any way in which the Whitney Museum could possibly have given more importance to the Reder Retrospective show with which it has chosen to open its season: not only have all three floors of the museum been devoted entirely to this showing, but a special curving double-armed ramp, approximately 100 feet long, has been constructed for the purpose of allowing the visitor to obtain a full-rounded view of what its creator terms “volumetric sculpture”. This is a new term, invented by Reder, but the thing itself may be, after all, very old. The true lover of sculpture is likely to reply hotly that, with all due respect to Mr. Reder, all sculpture worth its salt is “volumetric”—and who has not wished for a “volumetric approach” to the Venus de Milo, Michelangelo's David or Rodin's “The Kiss”? Mention of Rodin appropriately brings to mind his suggestion for the proper appreciation of classical sculpture: do not be deceived by the seemingly simple planes as you can see them in the full light of day, but, if you can possibly manage it, arrange to “see” the statue in darkness, not absolute of course, but relieved by means of some limited source of light drawn slowly, inch by inch, over the surface. In this manner only, said Rodin, by holding for instance a candle flame against the torso of a young Diana, apparently column-smooth, you will revel in, the infinitely subtle gradations, the complexity and refinement of the modellations otherwise lost in the all-over design. Only to the humble and very patient worshipper does classical sculpture thus slowly disclose its richness.

But we have done away with all this, and modern sculpture speaks with a different voice. Sometimes, to tell truth, it roars or howls mournfully or menacingly. We should be grateful therefore that in the case of Bernard Reder it merely



BERNARD REDER: Lady with House of Cards, 1957, bronze, 89 x 33 x 41. Museum of Modern Art, N.Y.

sings, joyfully though unbridledly. No bel-canto this, but psalms, carols, and litanies, intoned fervently and unself-consciously.

Though until now little known to the art world, Bernard Reder is no newcomer but a mature artist of sixty-four years, to whom recognition—under the form of a recent \$10,000 Ford foundation grant and the present unstinting tribute at the Whitney—was slow in coming. Covering an already

long career therefore, the exhibition may permissibly be termed retrospective, although purists might contend that the term formally should be restricted to posthumous expositions, resuming in a final light the sum total of an artist's accomplishments. It is safe to predict that, from an artist of Mr. Reder's extraordinary vitality and versatility, we may well expect a great deal more *si Dieu lui prête vie*, particularly now that so bright a searchlight has been turned on his activities.

Bernard Reder is unorthodox in every sense of the word—personally as well as artistically. Upon first sight of his work, I was immediately put to mind of Chagall's, and it came as no surprise to learn that both men come of similar background: the mystical Hasidic atmosphere. The son of a poor innkeeper of Czernowitz (then part of the Austro-Hungarian empire) the artist tells us, his father yet knew one hundred psalms by heart: "I call that being educated" Reder comments, "He was educated in his heart". We might now say of the son that he has set about fulfilling the task of embodying in solid bronze those hundred psalms. And he has done it with his heart, so that, again like Chagall's, his works exert an irresistible almost hypnotic appeal. It is the appeal of a true primitive, and to my mind at least this constitutes merit of the highest order in an age when clumsiness of execution and poverty of invention are too often thought (how mistakenly!) to constitute a claim to that title. On the contrary the true primitive is infinitely skilful for he has had need to weld his own tools and they have become part of his hand as no "bought" tools ever could; and he is rich with overflowing abundance, for he draws directly for his sustenance from the unquenchable source.

Many of Reder's early works—massive stone carvings, built up of simple volumes—were destroyed by the Germans during the occupation of France. Several survived however and are included in this exhibition. The work of the second period, born of bitter tribulation and deep soul searching, is baroque in form and fantastic in subject, with a wealth of symbolisms and mystical meanings. Reder now has chosen bronze as his medium, and it cannot be denied that this and their heroic scale (the "Lady with House of Cards" is seven and a half feet tall) contributes appreciably to the impression of barbaric power and untrammelled exuberance. Would we be similarly impressed, one is tempted to ask, if these creations were of simple fired clay and a foot or so in scale? The answer is probably "yes", for the great "Lady with House of Cards" might then be thought of as a sort of naive Tanagra. And there again, while Mr. Reder may not agree, this seems to be very high praise.

There is place and need in this world for both the geometrical theorem and the fairy tale. In our time, the need for fairy tales might be said to outweigh considerably the need for theorems. And who can be a sweet singer of such tales should not wish further to be also a mathematician. When Mr. Reder tells us that his angels grouped themselves thus and thus because he ordered them to, for purposes of compositional balance, we are, somehow, disappointed. We would prefer to be allowed to believe that the angels came down because many of us wished they would and Mr. Reder benignantly waved his wand, or spoke the incantation, and the impossible wish came true.

Leaving the world of angels, regretfully, behind us and reverting to sober facts: the Reder exhibition will be on view at the Whitney Museum until November 14th, after which it will be shown at the National Gallery and School of Art, West Palm Beach, Florida, and will later be travelled to the Minneapolis Institute of Arts, Minnesota, and the Marion Koogly McNay Art Institute, San Antonio, Texas.

The story of Reder's eventful life—a story of escape from Cernowitz to Prague, then to the Paris ghetto, and finally to Cuba there to await a United States visa—has been told in a massive catalogue (one hundred and twenty pages) by John I. H. Baur, the Whitney Museum's Associate Director, who also organized the exhibition.

MEXICO'S ANCIENT ARTS

More sculpture, at the Museum of Primitive Art in New York, where the arts of ancient Mexico will be displayed this month. As usual, the extraordinary smiling heads exert their weird magic, leaving little in the way of attention or admiration for anything else. Expressiveness has never been carried to a higher degree. Nor decorative design and the definition of texture than in the ingenious whistle from Campeche in the form of a figure that must surely have been a portrait—someone's mother-in-law perhaps.

GRIM WARNING

A grim note was sounded by Prof. Millard Meiss of the Institute for Advanced Study at Princetown (New Jersey) when he assumed office as president of the International Committee of Art History. Prof. Meiss addressed an assembly of two hundred scholars from twenty-one countries brought together for the opening of the twentieth International Congress of the History of Art. His urgent request was for acceleration of completion of photographic archives of works of art in every country because of the danger of destruction. It is the duty of every nation to regard this project as imperative to assure that at least "the shadow of is works of art may be assured survival".

However, Prof. Meiss also noted that works of art were jeopardized by time as well as by war and other dangers. There is no unanimous agreement regarding the principles that should govern the conservation of art works. The eminent scholar expressed hope that the committee might give some thought to the project of an international exhibition devoted to the principles of conserving art, with the possible assistance of the United Nations Educational, Scientific and Cultural Organization.

Prof. Meiss, former curator of paintings at the Fogg Art Museum and former Professor of Fine Arts at Harvard University is the first American to become chief executive of the International Committee of Art History, to serve for a period of three years succeeding Prof. Marcel Aubert of the Institut de France.

The Congress, founded in 1873 in France was held irregularly until 1909, when it became a triennial event—the sequence unavoidably interrupted by the two World Wars. It is the first time however, that a meeting was held in the Western Hemisphere. Sessions and symposiums were held at Columbia University and at the Institute of Fine Arts of New York University. The plenary session on the closing day of the Congress was open to the public and addresses were delivered by Sir Kenneth Clark, former director of the National Gallery, London, and chairman of the Arts Council of Great Britain, and by Prof. Erwin Panofsky of the Institute of Advanced Study at Princeton.

JUVILER COLLECTION: Erratum

In our previous issue, mention was made of a painting by Matisse "*Deux Femmes sur une Terrasse*", with an allusion to the possibility of the work having been done in St. Tropez "with the Mediterranean and a vague suggestion of the Alps on the far horizon". This was to have read, of course, "the Alpilles"—since reference was intended to the ridge of blue-

BONNARD: *La Glace Haute* (or *La Glace Longue*) c. 1914, 49 x 32½ in.,

and below

PICASSO: *Café la Rotonde*, 1900, 18½ x 32½ in.

Both from the Adolphe Juvilier Collection to be sold at the Parke-Bernet Galleries on October 25.



hazed, undulating foothills that encircle this region, sloping down from the snow-capped Alps farther away.

In connection with this important sale, to take place on October 25th, at the Parke-Bernet Galleries of New York, we illustrate here two paintings that by reason of undoubted importance in the total oeuvre of two very great artists, may prove the highlights of the sale: "*La Glace Haute*" (or "*La Glace Longue*") by Bonnard, and a 1900 Picasso "*Café la Rotonde*".

Also of particular interest is a painting by Chagall, executed while the artist was in Mexico, designing (and supervising the execution of) the decors and costumes for Leonide Massine's production of the ballet *Aleko*. The works of the Mexican period are not too numerous and are highly valued by collectors. Chagall has ever lived in his own inner world of memories and mystical visions, and painting such as this represent the only instance when, under the impact of the shock of exile from war-torn France, the artist was drawn out of himself for a look at the outside world—a world, so it chanced, of a primitive ingenuousness very close to his own.

MODERN FRENCH TAPESTRIES AT FRENCH & COMPANY, INC.

Utter the word "tapestry" in New York, or anywhere else in the United States for that matter, and the conditioned reflex is sure to be "French & Company". In years past, this meant solely the sumptuous productions of the Middle Ages, French or Flemish—or, for instance, the extraordinary series of the *Apollo* tapestries which I had the privilege of describing in these pages in the June issue, 1956. A little over a year ago however (the foreword to the catalogue by Lawrence S. Jeppson is dated, most fittingly, "14 July 1960") the house of French & Company, together with the Jeppson Galleries, Inc., of Washington, embarked upon an undertaking that has met with enthusiastic response: the representation of modern French tapestries designed by famous French artists and executed in the old ateliers of Aubusson.

The astounding revival of the ancient art and craft of tapestry at the very site where, legend has it, it first took root on French soil about 711 A.D. as a legacy from the Saracens; where it flourished until the mid-XVIIIth century, from then on deteriorating until in our own days, a decade or so prior to World War II, it seemed at long last mercifully moribund—this was a tale that held elements of glory and pathos that alone would have been able to capture interest and sympathy, even if the productions resulting from this new spurt of energy had been nothing more than merely commendable. But such was not the case. Far from it. These products of the resurrection of old Aubusson brought to mind the legend of the Phoenix, reborn stronger and brighter from the ashes of his own funeral pyre.

It was indeed out of the crucible of war that Aubusson emerged anew, although in 1939 the Ministry of National Education had already commissioned Jean Lurçat to undertake there the now world-famous set of *The Four Seasons*. Gromaire and Dubreuil were given identical commissions. In spite of the outbreak of the war shortly after, the three artists began their work. Soon they were joined by Picart Le Doux; Saint-Saëns (a descendant of the composer); Dufy; André; the Benedictine monk, Dom Robert (a scion of the noble old house of Chaunac-Lanzac, one of the most ancient strains of Périgord); a host of others. It seemed as if this appeal to renew the ancient, beloved art of tapestry that had once expressed the soul and heart of France as nothing else ever as well, perhaps, had stirred echoes of hope when all hope was thought to have died away. It was the



TOURLIERE : Sable et Palourdes, Tapestry, 57 x 67 in. French & Co., New York.

renewal of link, never broken but allowed to slacken, with the ancient proud past. The clock was not turned back; it was not archaism that was wanted, but a new flowering from deep buried roots.

So that, thanks to these men, French tapestry today is again a strong and living art. The men, the fine artists, who have given themselves over to this task are in many instances so completely dedicated to it that they have forsaken painting and are pouring out the fullest measure of their artistic contribution into that art alone. They feel, and rightly so, that it demands all of them and not a mite less.

The beauty and enthusiasm that radiate from the productions of old-new Aubusson lift them infinitely above what we are accustomed to think of as "decorative art". These are indeed, as per the title of the catalogue issued by French & Company and the Jeppson Galleries jointly "*Murals of Wool*"—only, as the author of the catalogue has pointed out, in keeping with modern life, these are "the nomad's murals" that some day perhaps (we may dream) will be freighted aboard inter-stellar liners to decorate the walls of some planetarian museum where exiled children of Earth will look upon them with the same wonder and veneration we now accord to "*The Lady with the Unicorn*" or the great *Apocalypse* of Angers.

The fame of Jean Lurçat has spread so wide that there is hardly any need to refer to his fantastic, scintillating work. In his hand, the dull thread of wool as it were takes fire, becomes incandescent. His designs would be equally well suited for stained glass—that other ancient French art. Picart Le Doux is a lyricist, a poet; his true place is among the *Parnassiens*, and nothing pleases him more than to pick for his theme some exquisite line such as "*Juin ton soleil, ardente lyre . . .*", which, in the tradition of the old tapestry designers, he inserts in his composition as a jewel in its setting.

In Marc Petit, something of the soul of Hieronymus Bosch lives again. His compositions would be nightmarish, were they not so suavely lovely so that—enormous paradox—his tapestries are eminently suited to serve as background for the fragile grace of XVIIIth century furniture. They might be described possibly as Freudian *Chinoiserie*s.

LEGER : La Construction, Tapestry, 64 x 79 in. French & Co., New York.



Whatever their divergent personalities, all the men of Aubusson share one trait: all are supreme colourists. So much so that all too often the formal content of their work has been disregarded on this account. Maurice André is eminently sculptural: archaic Greece has left us nothing more severely joyful than his great cool frescoes. It is easy to understand why his *Europe United in Work and Peace* should have been chosen to decorate the Council of Europe in Strasbourg. His work is generally marked by monumental grandeur and austere intellectualism. George Dayez, in a more intimate key, is a kindred spirit. At the two extreme ends of the scale, where men such as Picart Le Doux, Marc Saint Saëns stand midway, we find at one end the abstractionists: the fulgent Mario Prassinos, and the overwhelmingly powerful Mathieu Matégot—at the other, the devout Dom Robert, uttering an endless pictorial *Deo Gratias* that might serve as illustration for the *Fioretti* of St. Francis, giving thanks for the beasts of the field, the birds of the air and the flowers and fruits of the earth. Dom Robert, in spirit, is a sort of redeemed Douanier Rousseau; in style, a converted primitive, which is a very different thing from an artificial one. Born in a milieu of traditional culture, he has consciously attempted to free himself from all

previous visual experience. His delightful, child-like vision is a perfect opposite to the supremely sophisticated conceptions of Robert Henry or Louis Marie Jullien.

It can well be imagined what has been the reaction of the American public to a feast of such variety. Interior decorators have found that, oddly, a client that would not welcome a contemporary painting is receptive to a kindred conception in the form of tapestry. The psychological factors are of interest, and it is significant to contrast the reaction of an artist like Léger who, Mme. Léger stated, felt that "tapestry gave a warmth to his work which had a coldness on canvas" with the somewhat naive but important comment harvested at the World Trade Fair at New York's Coliseum where, Mr. Jeppson quotes, a visitor explained to him: "I've carried on a personal crusade against all abstract art . . . I always suspect that the artist is playing a joke on me . . . These abstract tapestries are different. I get a feeling of *material substance* and I sense that the artist is really sincere".

For these and many other reasons, modern French tapestries have found a secure place in American life, fulfilling a need of long standing—the very old and the very new once more have made alliance.

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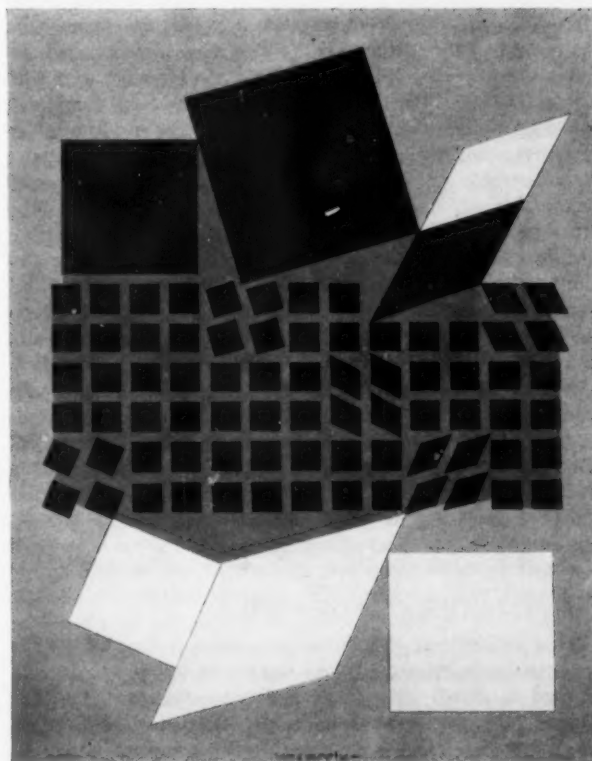
By JASIA REICHARDT

VASARELY AT HANOVER GALLERY

Sometimes Vasarely uses a visual language in the same way that a poet may use words. Here a problem of image is similar to a semantic problem—for despite the clear cut definition of Vasarely's imagery, the final effect depends on what one would describe, in a literary language, as 'shades of meaning'. In the same way that a poem may have a climax or a crucial point, and that the meaning may hang on a single juxtaposition of two words, so in Vasarely's work the problem may revolve around the displacement of two squares. If one talks about a displacement, the idea that immediately springs to mind is that of a deliberately negative element, a sort of purposeful mistake. Here the displacement or distortion of one or two elements within a regular background can be treated in several ways. One is familiar with the analogy between the work of Vasarely and cinetic motion, the word 'cinetic' was in fact created by the artist to describe a certain group of his paintings where the displacement, or the irregularity, creates the illusion of motion. On the other hand, one can draw an analogy between this particular phenomenon and mutation in nature, suggesting the idea that a pattern must be broken to keep an affinity with nature. Thirdly, the 'displacement' or the break in the pattern, is itself a cryptic comment on the impossibility of building a construction, a machine, a city, without the possibility of the human element entering into it. This is only a small aspect of Vasarely's work, yet it has so many implications that it becomes important. It becomes important because on this level, Vasarely enters the world of such diverse creations as those by Diter Rot and E. E. Cummings.

GEORGE FULLARD AT GALLERY ONE

Fullard's sculpture provides a revelation as an object to which one must react, and as an image which means something in terms of something alive that has been magnified. The sculptures provoke wonder and surprise, their grotesqueness and animation, make them inspired and very human.



VASARELY: *Oeta*, 1957, gouache and oil on board, 12½ x 9½ in. Hanover Gallery.

Their appeal could be compared to that of a screwdriver for a two year old boy. The screwdriver can be a magical object containing all the hopes, all the mystery and an almost total, though incomprehensible, fulfilment in the mind of a small child, and for an adult Fullard's works can contain



GEORGE FULLARD: *Woman with flowers* (detail), 1959, wood, 81 in. high. Gallery One.

the same qualities. The impact of Fullard's work stems from the apparent contradiction between the image, the material and the method, with which he realises it. Fullard often uses wood—old pieces, sections of frames and discarded doors. The preparatory work has been done, the door, or the piece of moulding may have been produced sixty years ago, and the artist's function here is to select, prepare, and assemble the pieces together. This type of process allows him to start without a preconceived idea as to the final outcome, because the structure grows inevitably from the first selected piece of wood. Yet, even the bronze and ciment fondu casts bear the evidence of wood textures and forms, and some of the wooden structures have also been cast in bronze. The artist's attitude towards the colour and the surface quality of his work is fairly flexible, and where the cast has been made from wood, the bronze texture and colour compensates for the nuances of shades particular to the pieces of wood used. To the artist there is a contradiction between the figure and a chunk of wood, between a systematic approach and an emotional end. From this disparity Fullard builds powerful and extraordinary images, sad and intense, musical and utterly human.

ULRICO SCHETTINI AT LINCOLN GALLERY

Despite the fact that Schettini's work is the result of a process that is released like an impetuous impulse, it is considered in detail. The artist is just as concerned with the images that emerge as with the process that is involved in creating them. One cannot rationalise completely the development of each work (or more often a series of works); it is clear, nevertheless, that they represent a continuous evolution. The artist learns from accidents, from forms that developed successfully from visual notes, that bear little or no resemblance to a finished pictorial structure. His capacity for turning all experiences into material for paintings or sculpture is extremely important when one considers that the scope of Schettini's work is not only considerable

but extremely varied. His drawings alone present several separate evolutions of graphic image. His paintings reveal a continual search to improve and render more eloquent a limited number of forms and images created in various ways. These are often based on a vertical form consisting of several segments, against a divided background, and activated with a nervous and relatively small linear image. The physical relation to a work on hand is to Schettini of utmost importance, and the process of painting is a series of gestures powerful and tender. The most salient point, however, about these paintings and drawings is that they progress consistently in parallel to nature.

MICHAEL WERNER AT MOLTON GALLERY

"The reason why I won't give titles to my works"—said Michael Werner—"is because I neither want to create associations that any meaningful word used as a title might evoke, nor do I wish to make up new words". In this statement the artist has conveyed his desire to create sculptural images which are new and unrelated to any other visual phenomena. Nonetheless this has not precluded the association between the majority of his recent works (i.e. vertical free standing sculptures), and the figure. When, two years ago Werner began to abandon the figurative image, he had made a stylistic transition, the content, however, has remained to all intents and purposes, unchanged. This is probably one of the most positive aspects of the exhibition, for where the form of the sculpture has retained the feeling of the human image without retaining its shape, both the form



ULRICO SCHETTINI: Drawing from *The Phoenix* series, 1961, oil on paper, 40 x 25 in. Lincoln Gallery.

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and the scale work and become a visual and an emotional event. This cannot, I feel, be said of the reliefs which may have the outward manifestation of urgency and importance but little real content, irrespective of the considerable technical virtuosity in their casting.

MAX ERNST AT THE TATE GALLERY

To explain anything about the function and meaning of the work of Max Ernst, in any detail, would involve something like a resumé of ideas, discoveries—psychological, social, scientific, that have found an outlet during the past sixty years. "An artist" as Max Ernst said "does not live in a vacuum." His awareness of what goes on around him must manifest itself in various ways. In the case of Ernst, the situations and events taking place around him have been clearly made use of and transformed, changed and distorted to create some of the most disturbing, compelling and problematic imagery that has emerged in the work of any artist during the first half of this century. It is the prerogative of artists and poets, and Max Ernst is certainly both, to create a new reality. If he takes, for instance, a circle, a disc, or a wheel, from the moment that these appear on the canvas, they acquire a different meaning quite apart from their visual significance. Thus in visual reality one may be confronted with two superimposed circles, which during the course of transformation acquire a poetic reality and become, in this case, *The Wheel of the Sun*.

Whereas Ernst's paintings are extremely varied in their imagery, the atmosphere of anxiety and melancholy is characteristic of the majority of paintings on view. *The Elephant of the Celebes*, 1921, which epitomises the artist's feeling of futility and horror for the first world war, the nocturnal vision of forests surmounted by the circular form of the moon, the paintings based on the oval theme in which Ernst found an analogy between the egg and the eye, the paintings of birds, are all underlined by a feeling of apprehension. The phantom monsters and fantastic creations present, as a part of their enigma, the anxious riddle of the nature of reality and invention.

The works on show span the period 1909-1961, and are not arranged in any chronological order. There are two things about them which appear quite remarkable, firstly, that any two paintings, done twenty years apart and hanging next to each other do not convey at all that such a span of time separates them. Secondly, each painting is a complete and self sufficient unit, although many themes are repeated. In the majority of retrospective exhibitions, it is helpful to see the artist's development through a number of stages, in the case of Ernst, each work contains a problem which is solved completely and finally within it.

NICHOLAS GEORGIADIS AT REDFERN GALLERY

In 1959 the paintings of Georgiadis were evocative of urban structures. They did not represent the metropolis in any other way than through the atmosphere conveyed in the maze of crowded forms. The technique employed to convey the tightness of converging forms was loose—it was indicative rather than explicit. The recent works stem from the development of this technique, although the imagery has changed considerably. The paintings are executed in gouache on paper, sometimes several small sheets of paper which, during the process of work, are stuck on to a board or a mounted canvas of considerable size. Through this means the artist achieves the combination of a large scale and a

flexible technique. There is a certain sense of intimacy about these works, in spite of the well regulated, and almost predictable, colour which ranges between brown and blue, and the scale of oval and round images which form a focal point or emphasis. Whereas the exhibition of 1959 will be remembered for a clearly defined vertical and horizontal themes, the current show is based on a series of oval and circular, almost graphic, images which have a great affinity with abstracted still lifes than townscapes. Elegance is still the key of Georgiadis' work, for despite any technical virtuosity, and the delicacy of the atmosphere of these paintings, the image rarely reaches beyond a decorative function.

PETER KINLEY AT GIMPEL FILS

Peter Kinley is a small scale painter. This does not preclude the fact that there are several canvases of considerable size in the exhibition, but that one scale seems more appropriate than another. Somehow the small sketches on paper are truer to the artist's intention and his sensibility than the same series of images expanded within larger dimensions. The positive qualities of the sketches are concerned with the broadly applied paint contrasted with the small image, and the spontaneity which stems from a firmly, but loosely constructed compositions. In the large paintings the freedom combined with intimacy disappear baring an image which does not stand up to the new requirements of scale. Kinley's paintings are based on three themes—model in the studio, flowers, and studio interior. Whatever departure from representation the works suggest, the artist always starts with a composition which incorporates recognisable elements. If in one of his works, therefore, he wishes to use a double figure he resorts to the idea of using an imaginary mirror to achieve this. Kinley aims at manipulating space through his subject-matter and through colour. He is successful in this to a considerable extent, but the appeal of his exhibitions is due to his impeccable taste, rather than either a visual or an intellectual solution to a problem. The exhibition opens on October 10th.

LARRY BIGELOW AT WADDINGTON GALLERIES

The watercolours of Larry Bigelow create an impact, which is all the more surprising, since their chief characteristic is an extremely elusive and contemplative substance. Whereas on the one hand, almost any given work by Bigelow can be seen as a sheet of paper covered unevenly with a thin application of pale wash, at the same time, the image which is evolved, appears almost miraculous because it is created so very simply out of practically nothing. So, against all visual evidence, which reduces these works to paper and wash, Bigelow has successfully created humble yet inspired, delicate and rarified imagery. The few forms that the painter makes use of, act as both an image and a sign, or, a description which is simultaneously a graphic form. This is not the only way in which these watercolours can be associated with oriental art, but it is one of the most significant aspects of Bigelow's work. When one refers to these watercolours as humble, it is for two reasons, of which the first is the deliberately limited field that the artist explores, and the second is that the exhibition indicates a very narrow emotional range. Bigelow might be superficially associated with Turner, but the difference between them is that between a day dream and the turmoil of a nightmare. The exhibition is a success because the artist knows his capabilities, accepts a limited range of themes, and the intimacy created by an illusion created within a short physical distance.

NEWS from London Galleries

OCTOBER SCENE

By P. M. T. SHELDON-WILLIAMS



JAN BREUGHEL de VELOURS:
On the Way to Market, Paul Larsen.

Dürer's friend Hans Wolf, court painter to the Prince-Bishop of Bamberg, occupies a place of honour at Paul Larsen's Gallery with a *Madonna enthroned with the Infant Jesus*. (This will be reproduced in colour on the front cover of the November issue of *APOLLO*). Both the Virgin and the Child betray the softening influence of the Italians which was to take the dramatic peasant-portrait style and the last traces of an hieratic Byzantinism from the German Masters, while making way for a new humanism, the *ursprung* of the naturalism which later asserted itself in the Lowlands. A full flowering of this bourgeois revolution is revealed in *The Fishermans*, a small panel by David Teniers from the collection of Lord Arranmore and Brown, which could be a companion piece to *The Toper* in the National Gallery. Mr. Larsen is also proud of a still life by Johannes Borman and a going-to-market scene by Jan Breughel de Velours, the retreating peasants following the horse-drawn wagon past the watermill into a blue distance which melts into the sky.

Collector's item. The Parker Gallery is now printing its annual catalogue—close on 3,000 items drawn from prints, watercolours and paintings of the British Isles (excluding London—which would call for a separate catalogue of its own). The period covered is mid-XVIIIth to mid-XIXth Century.

A rarity in Britain—a small seascape (mermaid, scallop, and a ship with mirror sails) by the Greek painter Varda at the Mayor Gallery. A frequent visitor to these shores in the '20s and '30s, he now lives in California. His fellow-countryman Manolis Calliannis shares the honours with seascapes and abstracted paintings in his now familiar chalky swathes of colour.

Since her last exhibition at the Crane Kalman, Judy Cassab, the Hungarian-born Australian prize winning portrait painter, has moved a notch closer to abstraction. Her portraits aside, Miss Casab's absorbing interest is the wild *Terra Australis*, landscapes which call for the hues of brown, blue and grey she habitually employs. Clefts and chasms come near to abstraction in any case, but she is now excising all hints of natural realism from a series of abstractions and *compositions*. Her paintings are further reassurance that the days of the *gumtree artists* (whose reputation kept Nolan, Tucker and Arthur Boyd at bay for years) are numbered insofar as Australia's aesthetic rating goes.

Another Australian painter, Joan Anderson has been sharing the walls of the Chiltern Gallery with Guy Worsdell

from St. Ives. Miss Anderson is a rough-and-ready painter too addicted to black from which a successful image only sometimes emerges. After working longer and less casually perhaps some memorable pictures will come from her. Worsdell is another case altogether. As cerebral as the inbred atmosphere of his locale—from stylish watercolours, carefully sprawling amoebae reach a haunting level in compositions like *Arrival of the Hurricane*. Both these painters are followed by two more artists from St. Ives—Shearer Armstrong and Misome Peile. The former has a strong dose of Ben Nicholson and Barbara Hepworth (in their faintest pencil on oil-skimmed board manner). Colours are muted to an anglican Paul Nash selection. *Mining Landscape* has a cold purity and *Western Sea* is attractive. Miss Peile could pursue a useful line from the slight but interesting *Tiger Web*, signs of which appear in some of her larger paintings.

The exhibition of XIXth and XXth Century paintings at the Fine Arts Society Gallery continues through October. Frost & Reed are preparing for their Christmas exhibition (opening mid-October), and Mr. Wade has been in Paris making a selection to include Venard, Jean Dufy, Palmerio, the very successful Le Coultre, de Soto, Deman, Max Savy (the primitive from the Midi) and Michel Henry. "Autumn Interlude" is a worthy successor to the earlier *Ecole de Paris* show at the Gallery when the public response both in visitors and buyers was so great that the new venture is to be continued. The special *civilised* quality graduates from the Beaux-Arts bring to their work is particularly manifested in such artists as Le Coultre and Michel Henry.

London is burgeoning with new galleries which no longer respect the well-trodden centres. Two such, within a stone's throw of each other, are the Centaur and the Collector's Gallery in Portobello Road. At the Centaur, the veteran individualist Pic, who during the past four years has been seen at Gimpel Fils, is shewing some 40 miniatures poised, if that is the right word, on the tops of bottles and jam jars. All his poetic mystery (springing from an Argentinian upbringing and Scottish parentage?) is here compressed into an exquisiteness quite unabashed by the careful framing of Robert Sielle.

John Eyles' exhibition at the Collector's Gallery is an important cultural event. Portraits of Colin Wilson (in Leices-

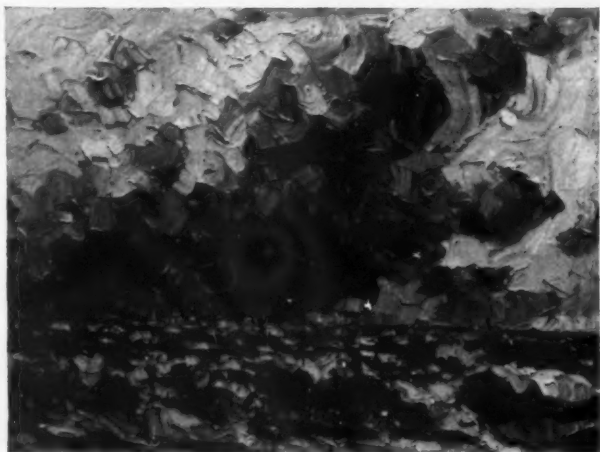
NEWS FROM THE LONDON GALLERIES

ter City Art Gallery) and Wrey Gardiner (here shewn with his wife) may be helpful to his ambition, but just look at the love-affair sequence of *Mark and Cressida*! The deep green and blue tones on the brown-sized canvases cannot kill the underlying humour of these truly British paintings (a heritage that boasts Gillray as well as Hogarth and Rowlandson). Eyles confesses to a strong liking for the late Francis Grueber—it has done him no harm.

The trio at the Woodstock Gallery is Ronald Moody, sculptor, and painters Renee Robertson and Kenneth Glenister. Mr. Moody, who is touched by the vision of the noble savage, works smoothly in teak to carve the impassive heavy features of the primitive, or uses thickly built-up surfaces to make concrete Adams and Eves; a West Indian, his early successes in Paris nearly made him a prisoner of the advancing Wehrmacht—he now begins again in London. Renee Robertson traces an uncertain course between the realities of a sharp surrealist vision and the dreamlike softness of an observed reality. Kenneth Glenister is verdant and bosky. It may be that he will either change his medium or alter his subject matter—one of them requires revision. His association with the Theatre does not impinge upon his present exhibition.

As Irwin "Bud" Crosthwait's exhibition opens at the O'Hana Gallery, London gets a look at one of the tough men of modern art. Canadian Crosthwait has thrown overboard family life, the continued kudos of a Royal Canadian Navy official artist, and many other built-in perquisites besides, to live in Barbès-Rochechouart with his Siamese cats and undertake the constant demands of *haute-couture* to underwrite the costs of his ambitions as an abstract painter. The free technique of his gouaches, as far removed from the Paris collections (which he sketches for Harper's Bazaar and the press) as Rembrandt is from de Stael, and the slightly more restrained oils at O'Hana are an instance of his yearning to be treated as a serious artist in today's abstract vernacular and they match up well with the output of others whose reputations are already established.

Kyffin Williams is exhibiting for the third time at the Leicester Galleries—he shews chiefly seascapes from his own country. The paint is thicker than before, the colours—green, grey and brown. Wales has produced a short list of great names in art, each a very personal offering (Augustus John and David Jones in this generation). Kyffin Williams looks as if he is a candidate for this select band. He is supported at the galleries by another exhibition (watercolours)

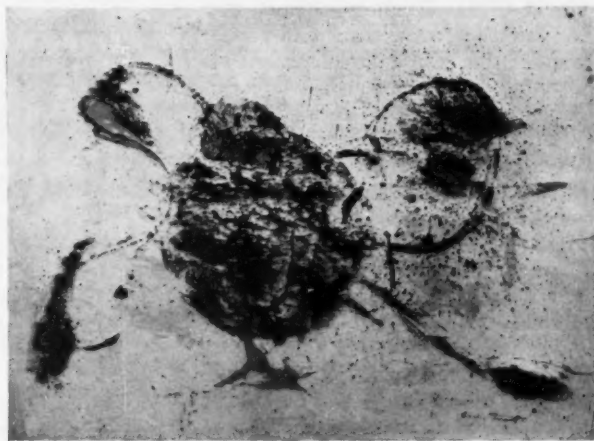


KYFFIN WILLIAMS: Storm Clouds off Anglesey, 48 x 36 in. Leicester Galleries.

from Anne Madden, an abstract investigator of landscape and its desiderata, and by Averil Lysaght—exhibiting for the first time—who has a visionary view of the countryside and the flight of birds.

Also in October—from 7th to 12th—the great auction of modern paintings at Bonham's Montpellier Galleries for the British Appeal for Amnesty in Spain. Over 60 paintings and sculptures (all given by the painters, their widows, or dealers and collectors) will be on view, listing two Picasso, a bronze by Henry Moore, and paintings and drawings by Leger, Marquet, Raoul Dufy, and Zadkine. The names of those contributing read like a roll of honour of modern art.

Near the end of the month (25th October) an exhibition of high importance opens. Mr. Terry-Engel has done it again. As a follow-up to his "Silent World" exhibition, he is mounting "The Netherlands in Landscape", including



IRWIN CROSTHWAIT: Gouache, O'Hana Gallery.

Salomon van Ruysdael (reproduced on the front cover), *A Winter Scene* by van Goyen (a fine panel of top quality with an assembly of peasants disporting themselves upon the ice), an enormous Joos de Momper *Landscape with Travellers* recently shewn at the Breda and Ghent exhibitions, and a *River Scene by Moonlight* by van der Neer. This is a display of a kind rarely seen in London. The exhibition is to be fully covered in APOLLO's next issue.

A new venture launched in a letter to the *Times* of August 4th, 1961 comes to fruition at Wildensteins on October 24th when the *Contemporary Portrait Society*, under the presidency of Sir Charles Tennyson, opens its inaugural showing. The Founder (organiser and secretary) of the Society, Mr. Simon Hieger believes there will be 70 paintings and sculptures and display. Meanwhile the distinguished hanging committee (Carel Weight, R. O. Dunlop, Siegfried Charoux, Henry Gotlib, Roger de Grey and Colin Hayes, among others) is making its selection. Handing-in day is October 5th. Borrowed works in the same exhibition will number a male portrait by Kokoschka, and works by Graham Sutherland, Duncan Grant and Augustus John.

Also at the end of the month—Tuesday 31st—Appleby's are shewing their annual Autumn collection of watercolours (to be reviewed next month).

Outside London, Michael Francis, the abstract painter whose earlier exhibition was noticed in the March, 1961 APOLLO, has new paintings at the Grabowski Gallery in Bournemouth.

THE LIBRARY SHELF

AN INTRODUCTION TO CHINESE ART

Reviewed by VICTOR RIENAECKER

"An Introduction to Chinese Art". By Michael Sullivan. (Faber and Faber, 50s. nett.)

THE subject of Chinese Art is of perennial interest to the Western mind: therefore another book as good as this one will be accorded a ready welcome. Especially will this be the case in the present instance when so able and sensitive a scholar as Michael Sullivan and his publisher have between them produced so well balanced and illustrated an account of Chinese art history at a price within the range of the most modest purse.

It deals briefly, not only with the most significant of the arts of China—Painting—pointing out its intimate connection with calligraphy; but it also covers the arts of sculpture, architecture, ritual bronzes, ceramics, and the lesser decorative arts of lacquer-work, furniture and textiles. The illustrations, which include a few in colour, are adequate to the text; but, with the exception of some early ritual jade carvings, no place has been found for examples of those late most miraculous carvings of that "fairest of all stones".

The important thing to grasp about Chinese culture, before its decline in the XVIIIth century, is that the forms and values of its life must be acknowledged as one of the most astonishing flowerings of the human spirit on record. Mr. Sullivan's approach to the arts of China is descriptive rather than prescriptive. He is content to describe without personal comment their principal phases rather than interpret their social and spiritual significance. A point of considerable interest to certain serious critics of the arts is the modern tendency to regard the artifacts of an ancient and remote civilization, like China, as purely aesthetic objects without sociological and human interest for us today. The late Ananda K. Coomaraswamy put it thus: "It is true that we have learned to appreciate the 'primitive' arts; but only when we have 'collected' them". Our generation is quite properly proud of its museums and the public-spirited motives of its private collectors; but, despite all this recognition of the value of the arts, the fact remains it is largely forgotten that all these 'treasures' were once upon a time the creations and productions of human beings living in an environment demanding and satisfying the special social needs and activities of their day. Our 'love' of art and our 'appreciation' of it tends to be too abstract and impersonal. A more loveless and at the same time a more sentimentally cynical culture than that of modern Europe and America it would be hard to imagine.

The passionless 'objective' scholarship we apply to the study of what men of the past and of other cultures has

become little less than a shallow frivolity of the mind in which the real problem—that of full human understanding and appreciation of art-objects—is ignored in favour of a mood of cold aestheticism. Artistic values for us today are to a large extent inverted; and a real understanding of works of art has been exchanged for a form of intellectual escapism.

The essential function and purpose of all the arts, whether ancient or modern, is always in the widest sense to minister to both man's utilitarian and aesthetic needs. The idea of a humanly created object being conceived of as a mere ornament, a thing of beauty divorced from some useful interest and *raison-d'être*, is to put the cart before the horse.

The ideal of the sincere artist in all centuries and climes has always been to seek the coincidence of beauty and utility, significance and aptitude. Our contemporary aesthetes, as Ananda K. Coomaraswamy perceived, are content to collect the exotic and the primitive with the greediness of the magpie picking up bits and pieces with which to decorate its nest. It is the mistake of much modern art that it seeks no end beyond itself; "it is too 'fine' to be applied, and too 'significant' to mean anything precisely". The purpose of all great art has always been, and always will be, some form of effective statement and communication. The great tradition of the Chinese artist was to re-use and perpetuate such a language of communication which could employ all the arts, either singly or in combination, and thus render palpable for each successive generation the ancient symbols of their social heritage. Thus the same ideas recur again and again in all the media in which the artist was called upon to work. Thus we find that a picture could often be translated into a poem,

and, conversely, a poem might be illustrated graphically. Basic and fundamental concepts are repeated in a variety of different contexts throughout the centuries of Chinese history.

Chinese painting, and indeed all the arts of China—with but rare exceptions—seek always to objectify some idea long established and held in veneration in the national consciousness. The symbol chosen always had reference to something other than itself. For example, the human form in Occidental art the noblest and most expressive of symbols, in Chinese art was never the proud and conscious assertion of human personality; and likewise landscape-painting was never the attempt to re-present Nature's varied aspects and



Ch'i Pai-Shih (1863-1957). Mountains, pine trees and sailing boats. Hanging Scroll. Height 67.6 cm.

phenomena. It takes our thoughts out from ourselves into the universal life, hints at the infinite, whispers of secret spiritual sources. Mountains, waters, mists, flowering trees, are used to tell of powers and presences mightier than our puny selves. These are the themes preferred and dwelt upon by the Chinese painters so that our thought is brought close to the central secret of Nature's elemental forces; and we are invited to commune with a hierarchy of other-worldly beings. A rigid convention always guided the Chinese painter, by which he was relieved from all the difficult and entangling complexities of perspective and chiaroscuro. His painting was an ancient inheritance handed down from long ages of previous example. It was for him to refine and vary the themes of his racial history and recover the inspiration of an ancient literary tradition. He was only free to invent new harmonies of line and colour based on the old themes. This rigid and accepted circumscription provided the Chinese artist with his theme; and his energies were only absorbed in some effort to translate simply the common scene of human existence into acceptable pictorial terms. His was not the kind of problem which the Western artist of today has set himself to solve.

The arts of China sprang from the *whole* of Chinese life; a life in which immemorial custom, ceremony, superstition, poetry, legend, was, as Laurence Binyon said, "like closely interwoven threads making up a many-coloured web". So that almost every picture, poem, or carving implied in its subject and accessories some intricate association and allusion. Some habit of thought would be consecrated by a thousand-year-old poem, or be brought back to contemplate the deed of a mediaeval hero, or the saying of an Indian saint, or the precept of a Chinese sage. You cannot detach these things from the culture that produced them; for, (to

quote Laurence Binyon again), some tender filament or clinging root binds them to the nation's living heart. The Chinese, and indeed the whole art of Asia, cannot be detached from the common life of the nation. The Chinese potter, for example, would not understand the Occidental spirit which can hang porcelain plates on a wall because they are thought too beautiful to eat from, though made for no other purpose. We fill our museums with fine works of art taken from many countries and place them in an environment that desolates the eye and heart, instead of making them part of the beauty we desire; because we have forgotten that Art is not an end in itself, but a means to inspire and beautify our life.

The slow, gradual, but steady ebb of animating glow and vigour, which had set in on Chinese art during the Ming period, continued into the XVIIIth century, and has continued to the present day. Not that admirable art objects were not produced in considerable numbers during that period; what was wanting was not skill or taste, but the fresh transforming impulse which inspires the artist to see earth and heaven with new eyes, an impulse compelling some deeper movement of the human spirit. But no such movement came. The weakness inherent in the Chinese character, despite centuries of testing, was its deep-seated inclination to fixity, which was to establish over the national mind a paralyzing despotism

"Heavy as frost and deep
almost as life."

No new stirring of creative genius was at hand to rescue the degenerating spirit of the Chinese artist-craftsman. Worship of the past has become idolatrous. There was no longer the lofty atmosphere of true creative fervour and integrity, but only the dilettantist interest in showy display divorced from purpose and significance.

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REGENCY FURNITURE DESIGNS from contemporary source-books 1803-1826. By JOHN HARRIS. 26 pp. 281 figs. Alec Tiranti. £2 2s.

The paradox of Regency furniture is that the style came to an end upon the proclamation of the Prince of Wales as Regent in 1811. As Mr. Harris says, "the Regency came too late". What followed almost amounted to a fresh movement, which by the 1820's was prefiguring the florid forms of the early Victorian age. This work, the latest in Messrs. Tiranti's admirable series of facsimile furniture designs, makes no pretence of being a history, but illustrates the trends of style between 1803 and 1826 not only from the principal source-books of this age, such as those of Sheraton, George Smith, Thomas Hope, Ackermann, Whitaker, Richard Brown and the Nicholsons, but also with illustrations for comparative purposes from architectural and other works such as those of Vardy, de Neufforge, Piranesi, Tatham, Percier and Fontaine, and Henry Moses, and from original drawings by Henry Holland and Frederick Crace. In this Mr. Harris provides an invaluable adjunct to the study of Regency style.

The designs chosen from Sheraton's *Cabinet Dictionary* of 1803 and his *Encyclopaedia* of 1804-6 reveal how much of Regency style in its most extravagant aspects was embodied in the work of a designer commonly notable only for classical simplicity.

There is a usefully ample selection of

designs from Thomas Hope's *Household Furniture and Interior Decoration* of 1807, the latter part of which title is the first instance of this phrase, from then on to be frequently adopted by designers. But by reproducing in its entirety the *Collection of Designs for Household Furniture* of 1808 by George Smith, Mr. Harris has performed an especially valuable service, for this first work of its author, providing a comprehensive range of all types of furniture, and not merely for formal rooms as Hope did, and in a wide gamut of exotic and antiquarian styles, Gothic, Egyptian, Chinese, Hindoo as well as Grecian, with a profusion of the new animal forms which became so characteristic of the Regency, is extremely scarce, fetching about £200 on the rare occasions when a copy appears in the sale-room.

We are indebted to Mr. Harris also for bringing to the notice of connoisseurs and collectors probably for the first time the illustrations of furniture in another scarce and indeed almost unknown work, Ackermann's *Selection of Ornaments*, of 1817-18-19, in which classic forms as spare as those of Thomas Hope are seen, as well as more elaborate conceptions deriving from French Empire taste.

The more fulsome forms of furniture in the years of King George IV, with luxuriant leaf carving and heavy classical scrolled ornament in place of the more abstract and delicate classical decoration of earlier years, are anticipated in some of George Smith's designs of 1808, and fully evident in the drawings of H. Whitaker (1825) and the Nicholsons, father and son (1826). It has been the knowledge of these designs in recent years that has brought forward by a decade and more the hitherto accepted onset of Victorian style.

A rather strange omission is of any designs from George Smith's third and last book, his *Cabinetmaker and Upholsterer's Guide* of 1828, although it is briefly mentioned in the text, for it is in this work that some of the most characteristic developments of late Regency style are fully exploited, especially those aspects of Regency taste that derived from Louis XIV influences, such as large buffets on solid plinths, and heavily scrolled console supports.

The comparative material is illuminating in showing the early appearance of such popular Regency motifs as lion-heads in John Vardy's *Designs of Mr. Inigo Jones and William Kent* of 1744, and of terminal figures as supports for sideboards in the *Recueil Elementaire* of de Neufforge in 1744-77. The designs from Tatham's *Examples of Ancient Ornamental Architecture* of 1799 have hitherto been scantily illustrated in histories, and the 19 examples shown shed a significant light on the development of Regency classical taste.

Tatham was almost certainly the principal influence in the designing of the classical furniture for Southill in which the austere lines of the ancient world early appeared in England, not long after pure classical forms inspired the furniture of the French painter David's studio in Paris.

The value of all the illustrations pub-

lished is enhanced by Mr. Harris's brief Preface, and explanatory notes under the headings of Contrasts, The Archaeological Problem, and The Exotic and After, which although much condensed are none the less penetrating. He touches upon upon one of the mysteries of early Regency style, the question of Henry Holland's authorship of furniture designs and of the link with Weisweiler and other *ébénistes*. The publication here of the two drawings from the Pierpont Morgan Library "in Holland's hand" makes an important contribution to this fascinating topic, but in the absence of Holland's signature the significance of the drawings is inconclusive. More remains to be discovered in this particular matter.

The book is pleasantly produced in a quarto format that is pleasing after the cramped proportions of some earlier facsimile volumes. The original designs, both as delicate engravings or in water-colour, are difficult subjects for reproduction, but have been dealt with remarkably well. The work will for long be a valuable handbook to historical and aesthetic studies of the period.

CLIFFORD MUSGRAVE.

GREECE—BYZANTINE MOSAICS. Unesco. 6 gns.

THIS is one of the volumes in the Unesco 'World Art' series. This particular volume contains 32 colour plates illustrating mosaics from five churches in Salonica, from the Hosios Lukas, from the Nea Moni at Chios and from Daphni. There are also four black and white reproductions, only one of them showing the sort of building in which these splendid mosaics are found—the Hosios Lukas. There are two short introductions of about equal length, one by André Grabar, called a preface, and one by Manolis Chatzidakis, called an introduction. They both give an appreciation of the mosaic technique and an historical survey of the period covered—from the VIIth to the XIVth century. Mr. Chatzidakis quite correctly points out that it is a pity that the Byzantine mosaics in this book are restricted to those found within the borders of what is Greece today. It would surely have been better to choose a period or a style rather than such an arbitrary and meaningless area. But then, that would have offended against the scheme imposed on this series. The translation of the original text is occasionally peculiar, allowing such phrases as "the work (i.e. restoration) . . . is being executed in a spirit of non-intervention".

The colour reproductions are on the whole excellent, although it seems a pity, that the few black and white reproductions are not used to give one the whole scene from which some of the small details in colour are taken.

We are told that the series to which this volume belongs is designed to bring within the reach of artists, teachers, students and the wide art-loving public, the finest quality colour reproductions of masterpieces of art which hitherto have been known to only a limited few. At £6 6s. 0d. a volume this seems somewhat optimistic.

PETER LASKO.

THE LIBRARY OF ENGLISH ART

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(Continued on page 133)

SALE ROOM PRICES

ENGLISH FURNITURE

SOTHEBY'S. A mixed sale comprised porcelain, tapestries, furniture and other items, and included pieces that were the property of the Duke of Leeds; former owner of a Goya painting much in the Press recently. From this source came the following: a late XVIIIth century mahogany Carlton House writing-table on turned supports headed with bands of reeding, the drawers fitted with gilt metal handles of the type associated with the Lancaster workshops of Gillows, 56 ins. wide, £1,500—a Regency mahogany pedestal library-desk, the drawers in the frieze inlaid to simulate tambour, the corners carved with cluster-columns headed by fern leaves, and the low bracket feet carved with lions claws, 67 ins. wide, £2,600—a Regency rosewood cylinder writing-table with tambour front enclosing a pull-out slide, drawers and pigeon-holes, supported on tapered legs with gilt capitals and castors; perhaps designed by Sir John Soane, the architect, who was employed to make alterations at 21 St. James's Square for the 5th Duke of Leeds, £700—an Elizabethan yewwood armchair with a pierced back surmounted by carved armorial cresting, the seat-rail carved, and the baluster supports united by rectangular stretchers; illustrated in *The Dictionary of English Furniture*, Vol. i, page 227, fig. 10, and formerly at Hornby Castle, Yorkshire, £520—a set of six late XVIIIth century giltwood armchairs in the Louis XVI taste on spirally fluted supports, £1,100—a late XVIIIth century writing-cabinet of mahogany and calamanderwood in imitation of a Louis XV *bonheur-de-jour*, the upper part with cupboards, a drawer and bookshelf, the frieze with a fitted drawer inset with a gilt-metal Greek-key applique, and the supports of slender cabriole form with gilt sabots, 26 ins. wide, £3,200—a pair of XVIIIth century side-tables in the Louis XVI manner, each with a white marble top and two tiers veneered with tulipwood banded with boxwood and purpleheart, raised on short tapered legs, 53 ins. wide, £2,400—a pair of corner cupboards en suite with the preceding side-tables, £1,200—a Regency rosewood library book-table, the circular drum top supporting three revolving tiers of receding bookshelves divided by groups of dummy-books and mounted with bands of ormolu, 42 ins. diameter, £1,800—a George II carved and gilt wood chandelier for 12 candles, the stem with a triangular plinth carved with satyr masks and supporting a column of flames rising to Jove's eagle in full relief with thunderbolts in his claws, £7,800. Other properties included: a George I bachelor's chest veneered with pale-coloured walnut, 30 ins. wide, £500—a pair of late XVIIIth century carved gilt wood side-tables with veined white marble tops, 49 ins. wide, £1,000—a George I bureau-cabinet veneered with walnut, the upper part with a shaped and bevelled mirror door, 31 ins. wide, £400—a Queen Anne walnut secretaire-cabinet, the doors inlaid with arched panels crossbanded and inlaid and enclosing drawers and pigeonholes, the lower part fitted with drawers and raised on shaped bracket feet; one of the latter drawers with a label inscribed: "John Coxed at the Swan in St. Paul's Churchyard, London, makes and sells cabinets, bookcases, chests of drawers, scrutores and looking-glasses of all sorts", 42 ins. wide, £130—a mid-XVIIIth century mahogany tripod table, the top of lobed circular shape with a border of pierced rococo shellwork, supported on a baluster stem carved with foliage and flowers, and the legs of double "C"-scroll form; illustrated by R. W. Symonds in *Masterpieces of English Furniture*, and exhibited at Brighton Art Gallery in 1956, £2,700—a suite of George III carved painted furniture in the Louis XV manner, comprising six armchairs, a pair of bergère armchairs, and a settee, the moulded frames carved with shells, husks and foliage, and the cabriole legs terminating in French toes; believed to have been made for the actor David Garrick, £5,000—a Regency chaise-longue in the form of a crocodile, the boat-shaped upper part edged with a gilt moulding and the foot carved as a scallop-shell; a similar piece illustrated by Margaret Jourdain in *Regency Furniture*, page 70, fig. 20, £130—a Queen Anne mulberry-wood bureau, crossbanded with kingwood and inlaid with pewter lines, by G. Coxed and Thomas Wooster, of St. Paul's Churchyard, London, 40 ins. wide, £120—a leather-covered chest with a domed lid and pierced brass mounts, ornamented with rows of studding centred by

a royal crown and the monogram K.R.; formerly belonging to the Duke of Manchester, Kimbolton Castle, and believed to have been the property of Queen Catherine (wife of Henry VIII) who died at the castle in 1536, £130.

CHRISTIE'S. A pair of Adam side-tables, the semi-elliptical tops veneered with satinwood and inlaid with figures and classical motifs, the friezes and turned legs decorated with carving and gilt, 57 ins. wide, 1,700 gns.—a pair of late XVIIIth century mahogany dwarf writing-cabinets, each with tops of Carrara marble, fitted with drawers, writing-slides and book-spaces, and raised on short carved and tapered legs, 54 ins. wide, 1,250 gns.—a pair of late XVIIIth century satinwood commodes with veined grey marble tops, 50 ins. wide, 750 gns.—a pair of painted and gilt oval mirrors with gadrooned frames surmounted by foliate crestings, 1,600 gns.—a pair of Adam painted and gilt mirrors decorated with rosette and riband ornament surmounted by flaming vase pediments with rams' masks at the sides, 700 gns.—a Regency mahogany circular library-table fitted with six drawers in the frieze and supported on a baluster column with curved legs, 62 ins. diam., 160 gns.—a Georgian mahogany pedestal writing-desk, with a carved border to the rectangular top, 67 ins. wide, 190 gns.—a pair of George II side-tables, the inlaid rectangular yewwood tops with canted angles and the friezes and cabriole supports carved and gilt, 54 ins. wide, 340 gns.—a Chippendale giltwood upright mirror pierced and carved with wave ornament and scrolling foliage, 400 gns.—a set of six Queen Anne walnut chairs with shaped splats and scrolled uprights surmounted by shell crestings, the cabriole legs with carved shell knees and eagles' claws and ball feet, 1,650 gns.

SILVER

SOTHEBY'S. A set of three George I vase-shaped casters with urn finials and moulded feet, by Petley Ley, 1716, 35 ozs. 14 dwts., £460—a George II silver-gilt cup and cover with applied grape and vine ornament, by John Swift, 1745, 113 ozs. 3 dwts., £380—a George II Scottish bullet-shaped teapot, by Harry Beathune, Assay Master Archibald Ure, Edinburgh, 1730, 20 ozs., £520—a George III silver-gilt cup and cover with foliate ornament, by Hester Bateman, 1786, 152 ozs. 11 dwts., £470—a Charles II tankard with lion couchant thumbpiece and a scroll handle with wrigglework at the hinge, maker's mark I.C., 1679, 38 ozs. 19 dwts., £320—a Charles II caudle cup and cover repoussé and chased with armorials and foliate sprays, the recurring handles cast with ornament, by Francis Garthorne (?), 1682, 22 ozs. 6 dwts., £860—a George I coffee pot engraved with contemporary armorials, and with a faceted swan-neck spout and domed lid, by Thomas Holland, 1715, 21 ozs. 10 dwts., £560—a pair of George II salvers engraved with armorials within raised chased and moulded rims, by Paul de Lamerie, 1738, 32 ozs. 9 dwts., £2,100—a pair of George I double-lipped sauce-boats with waved and moulded rims, the lips chased and cast in relief with masks, by René Hudell, 1720, 28 ozs. 3 dwts., £2,900—a William and Mary punch bowl engraved with armorials and repoussé with lobed ornament, by T.I., 1693, 61 ozs. 10 dwts., £1,000—a pair of George II two-handled bowls and stands with ribbed panels and waved edges, by S. Herbert & Co., 1752, 54 ozs. 17 dwts., £2,800—a set of four George II sauce-boats and two pairs of ladles, the former engraved with the contemporary royal coat-of-arms, and with double-scroll handles, the sauce-boats by J.S. (probably James Shruder) 1744, 100 ozs. 19 dwts., £1,250—a George II salver with moulded border, shell and leaf feet, and the centre engraved with contemporary armorials, by John White, 1732, 126 ozs. 12 dwts., £1,600—a set of four George III table candlesticks with baluster stems and sconces decorated with spiralling beads, scrolls and flutes, on shaped bases engraved with the arms of Egerton, and each with a two-light candle-branch to fit, the former by John Carter, 1770, and the branches by John Schofield, 1782, 275 ozs. 10 dwts., £1,600—a set of three George II butter shells, by William Kidney, 1736, 14 ozs. 11 dwts., £310—a pair of George III wine coolers with faceted bell-shaped bodies with lion mask and ring handles, by Wakelin and Garrard, 1794, 75 ozs. 5 dwts., £720—a pair of George II table candlesticks mounted with figures of putti and chased with foliate and other ornament, by Charles Hatfield, 1728, the nozzles by William Cafe, 63 ozs. 4 dwts., £400—fifty-one pieces of old English thread pattern silver-gilt table silver, engraved with crests, 1806/9, £330—a pair of

Register of London Picture Dealers — continued

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Elizabeth I silver-gilt tankards chased with strapwork and flowerhead ornament, the engraved scrolled handles with cast thumbpieces, by I.B., 1602, 42 ozs. 14 dwts., £9,200.

CHRISTIE'S. A set of three William III plain cylindrical casters with pierced and engraved covers, by John Ruslen, 1697, 21 ozs. 10 dwts., £550—a George I plain cylindrical coffee-pot with curved spout and domed cover, by Simon Pantin, 1721, £480—a set of four silver-gilt table candlesticks, each on a shaped moulded circular base chased with shells, scrolls and fluting, by John Schofield, 1787, 67 ozs., £460—a George II bullet-shaped teapot with curved tapering spout, by Edward Pocock, 16 ozs. 10 dwts., £420—a George II plain pear-shaped cream jug on a circular moulded foot and with a scroll handle, 1729, 3 ozs. 6 dwts., £100—a James II octagonal standing salt on spreading moulded foot, and with four out-turned scrolls at alternate angles of the rim, no maker's mark, 1686, 13 ozs. 17 dwts., £600—a large circular dessert dish with fluted sides and scalloped rim, by Matthew Walker, Dublin, 1717, 13 ozs. 15 dwts., £540—a William III cylindrical tankard and cover, the body decorated with a band of vertical fluting and chased with a cartouche engraved with armorials, by Isaac Dighton, 1700, 52 ozs. 13 dwts., £720—a plain circular salver on ball-and-claw feet with shaped beaded and moulded rim, and a waiter *ensuite*, by Hester Bateman, 1779, 45 ozs. 15 dwts., £195—a George III plain circular punch bowl engraved with a coat-of-arms, by John Robins, 1796, 39 ozs. 5 dwts., £350—a set of four entree dishes and covers, of oblong shape with incurved corners and gadrooned rims, engraved with armorials, by Thomas Ellerton and Richard Sibley, 1803, 214 ozs., 15 dwts. (the handle of one of the covers missing), £500. Important early spoons included the following: a pair of Charles II with slip-tops and chamfered stems, 1628, £280—a Henry VI gilt with seal-top and tapering hexagonal stem, 1494 (believed by the cataloguer to be the earliest fully hall-marked London seal-top spoon to be recorded), £680—a Charles II gilt surmounted by a figure of St. Bartholomew with a plain nimbus, possibly made at Barnstaple, 1660, £160—two Henry VIII surmounted by gilt figures of St. Peter and St. James the Greater, 1545, £2,700.

FURNITURE, PICTURES, PORCELAIN, ETC.

PHILLIPS, SON AND NEALE'S. A salon suite in the French Empire style, of mahogany with ormolu mounts, comprising a pair of settees and thirteen chairs, £500—a XIXth

century circular mahogany dining-table on pillar and quadruped support, 75 ins. diameter, £155—a pair of display cabinets veneered with kingwood and mounted in ormolu and with panels of Vernis Martin, 26 ins. wide, £300—a display cabinet veneered with kingwood and with ormolu mounts, 56 ins. wide, £125—a commode veneered with kingwood and inlaid with floral marquetry, 42 ins. wide, £280—a pair of French centre tables veneered with marquetry and with marquetry inlay, on cabriole supports, 64 ins. wide, £320—a pair of XIX century Sèvres vases, mounted in ormolu and painted with Napoleonic scenes signed *L. Vernet*, 39 ins. high, £175—a pair of vases and covers painted with similar subjects to the preceding, 42 ins. high, £160.

BONHAM'S. A historical figure subject, by Valentino, 56 by 80 ins., 160 gns.—'Knights jousting before a Monarch and His Court', XVIIth century French school, 45 by 64 ins., 170 gns.—'Diplomats and Prelates awaiting a Papal audience', signed by B. E. Fichel, 1873, 19½ by 31½ ins., 220 gns.—The Rialto, Venice, a pair by E. Pritchett, 12 by 18 ins., 320 gns.—'Hounds first, gentlemen', a stage-coach halted by a pack, signed by Heywood Hardy, 28 by 36 ins., 260 gns.—'The Guest's Song', a merry company of gentlemen taking port after dinner, signed by F. M. Bennet, 30 by 40 ins., 230 gns.

ANDERSON AND GARLAND, Newcastle-upon-Tyne, at Adderstone Hall, Belford, Northumberland. A fifty-piece suite of cut table glass, £120—a Boulle ormolu-mounted bracket clock, 25 ins. high, with an inlaid mahogany bracket, £130—a Sheraton inlaid mahogany dwarf bow-fronted chest of drawers, 33 ins. wide, £95—an inlaid mahogany bow-fronted chest of drawers, 42 ins. wide, £60—an ormolu-mounted ebonised secretaire in the Louis XV style, the front inset with Sèvres porcelain plaques, 49 ins. wide, £380.

ROWLAND GORRINGE & CO., Lewes. At an auction sale conducted by Messrs. Rowland Gorrings & Co., at their auction galleries in Lewes, a mahogany serpentine fronted cabinet bureau realised £280. Some of the other principal prices realised were: a fine red Buhl bracket clock, £85—an important William and Mary cabinet, £140—an inlaid and amboyna wood display cabinet, £60—a partner's desk in mahogany, £90—a fine Bokhara carpet, £70—a rosewood library drum table, £60—a Chamberlain Worcester dessert service, £250—three Staffordshire Wood's ware figures, £92—a collection of ivory and hardstone carvings, £633—Richard Wilson, an oil painting 'Italian Hilly Landscape', £40.

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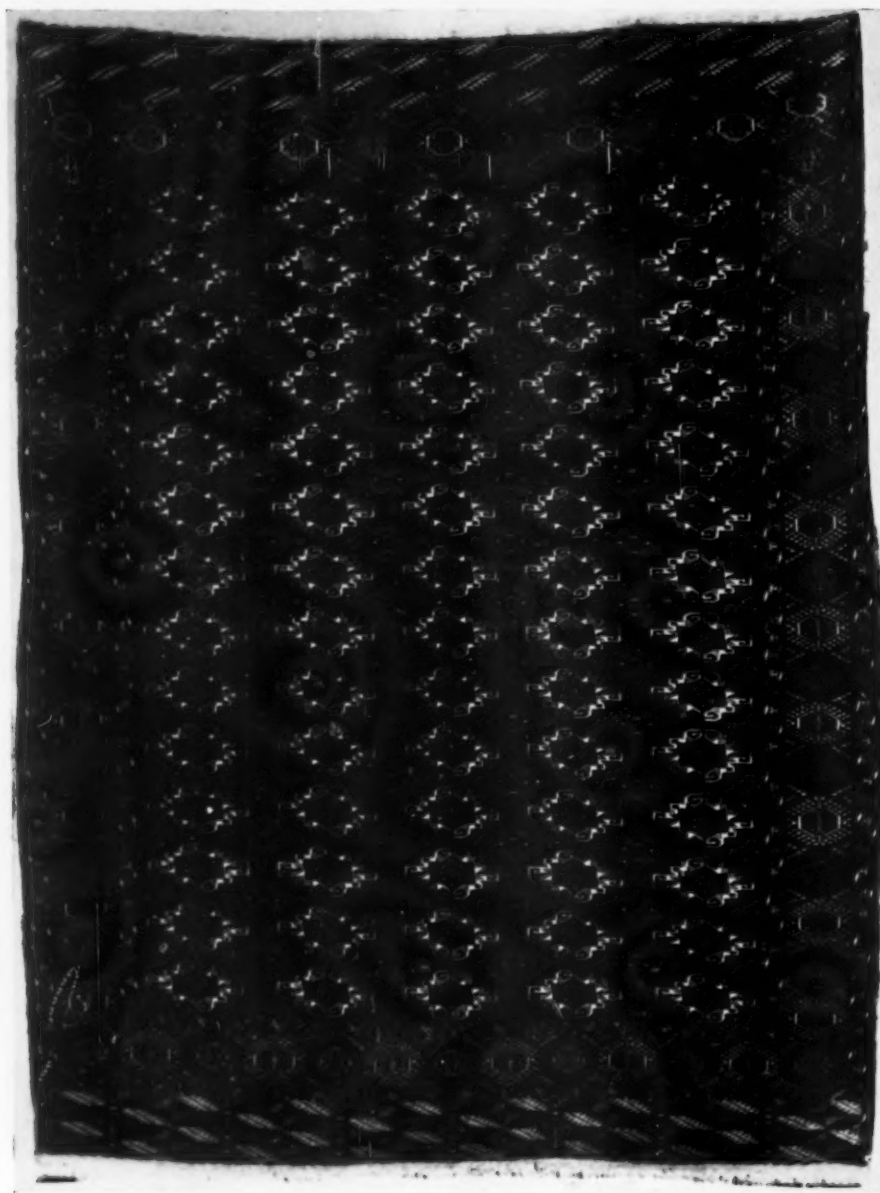
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